

METHODIST REVIEW

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CHARLES WESLEY AS A HYMNIST

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CHARLES WESLEY was a great and good man, a great preacher, a great lover of his fellow men; but he was greatest as a hymn-writer. That was his high calling. His contemporaries, however, did not realize this fact so plain to us. John Wesley in writing a biographical sketch of his brother for the Minutes said: "His least praise was his talent for poetry." We who see from a distance have a more correct vision. We can see that Charles Wesley's life work was to give the church great singable hymns of praise and worship.

Charles Wesley is sometimes called the "Poet of Methodism," but that designation is far too narrow, he is the *Poet of Christendom*, his hymns are in everybody's hymn book. Unitarians and Universalists, even the Mormons, make large use of his hymns. As a hymnist Charles Wesley has only one rival for the first place, namely, Dr. Isaac Watts. Both these men have a place in the "Poets' Corner" in Westminster Abbey, a place not given to them by courtesy but won by the merit of their verse.

In a comparison of these two hymnists I cannot do better than to quote a paragraph from *Hymn Studies*, written nearly forty years ago: "Many writers have compared the hymns of Watts with those of Wesley, and have discussed their relative merits; some giving preference to one, and some to the other author. Such a work is useless. The two differ so widely as to be scarcely capable of comparison. Watts excels Wesley and all others in grandeur and sublimity, Wesley excels all others in expressing the power of love and the joy of salvation. He is indeed

the sweet singer of Israel. These two writers grandly supplement each other. They were both princes, aye, kings of song; but each in his own realm."

We do not claim that either of these men was perfect, or that their work was beyond criticism. We shall give to Charles Wesley as a hymnist very high standing and shall eulogize much of his work. Just here, however, we wish to call attention to some small defects, small compared to the many excellencies we find in his hymns. The poet who writes for music should be doubly careful. A hymn may read well that can with difficulty be set to music. Even slight defects, such as redundant or defective lines, errors in rhyme, or lack of rhythm, will make trouble for the composer and for the singer.

If we should say that Charles Wesley wrote too many hymns we might be misunderstood. Writing even commonplace verse may cultivate the inborn ability to write the occasional master hymn. Much practice is needed in metrical composition as well as in all other forms of literature. If we should say that too many of his hymns have been allowed to survive we should declare what we believe to be literally true. More than six thousand of Charles Wesley's hymns have been published. They are found most conveniently in the English reprints of thirteen volumes, of nearly five hundred pages each. Consider what this means. Wesley wrote verse from the time of his conversion in 1738 until the time of his last sickness in 1788, fifty years, but six thousand hymns would be one hundred and twenty a year, ten a month, or *one every three days for fifty years*.

Is it anything strange that some of these are not specially valuable? We do not think that he *wrote* too much, but we do think that he should have *edited* some of his hymns, and thrown others into the fire. The Rev. John Julian, editor in chief of the *Dictionary of Hymnology*, says of Charles Wesley's hymns that while they "are of unequal merit it is perfectly marvelous how many of them there are which rise to the highest degree of excellence." This valuable book annotates three hundred and fifty-four of Wesley's hymns and gives the first lines of four hundred and eighty-two more, that is, it finds eight hundred and thirty-six

in common use. This is no doubt the largest number of hymns in common use ever written by one man; but eight hundred and thirty-six taken from six thousand leaves a large number *not* in common use. The same authority gives the number of hymns by Doctor Watts in common use as six hundred and fifty. This is a wonderful record, but as the metrical writings of Watts were far less voluminous than those of Wesley a larger percentage of his hymns have come into common use. This is the first criticism we offer upon the hymns of Wesley, that too many of them were permitted to survive.

Wesley occasionally used polysyllabic words that are not especially poetic and not easily singable. For instance, in the Wesleyan Hymn Book (1904) we find such words as these: omnipotently, unconquerably, inextinguishable, unutterable, undistinguishing, irrecoverable, incomprehensible, undistinguishable, imperceptibly, unutterably, etc., and we are ready to say that such polysyllabic words are unutterably out of place in hymnic literature. We might say more. We find also in Wesley's hymns too many redundant lines, lines of nine syllables where there should be only eight, lines of seven syllables where there should be only six, necessitating the singing of two syllables on one note. For illustration see Hymnal No. 466,¹ verse three, line three, "Thou *medicine* of my broken heart." If we substitute *Healer*, a word of two syllables, for *medicine*, we have better rhythm and better sense. Again, every stanza that is to be set to music should scan perfectly. This is not always the case. In the first hymn of our excellent Hymnal the third verse begins, "Jesus! the name that charms our fears"; that reads all right, but when we come to sing that line we must say, "*Jesus!* the name," etc. In "Jesus, Lover of my soul," and a few other hymns of seven syllables, the accent is all right, but when this precious word begins a line in common meter or in long meter the rhythm is defective. The same is true of the word *Father*: in these meters we sing *Father*. Hymn No. 191 begins "Spirit of faith, come down." We sing, we must sing, "Spirit of faith, come down." Such errors, I am sorry to say, are far too frequent in our Hymnal.

¹The Hymn numbers in this article refer to the current edition of *The Methodist Hymnal*.

And now a word about rhymes. According to the books there are three kinds of rhymes: the perfect, the admissible, and the false. Charles Wesley used many of the first class, many of the second, and some, far too many, of the third. In making this criticism, however, we must remember the differences of pronunciation in Wesley's day and in our time. Some rhymes that Wesley used were all right in his time that are no longer rhymes. For instance, the word j-o-i-n was pronounced *jine* in the eighteenth century. Wesley, Watts, Alexander Pope, and other poets rhymed it with divine, and line, and mine. See Hymn No. 569, the first verse:

Come let us use the grace divine,
And all with one accord,
In a perpetual covenant *jine*
Ourselves to Christ the Lord.

That was a perfect rhyme in Wesley's day, but it is now a false rhyme and should be corrected.

But there are other false rhymes that cannot be excused in this way. We find, for instance, as rhymes, *is* and *peace*, *is* and *bliss*, *show* and *true*, *convince* and *sins*, *noise* and *voice*, *convert* and *heart*, *praise* and *confess*, *name* and *am*, *reveal* and *dispel*, *cure* and *poor*, *refuse* and *us*. These are defects that ought not to be admitted. Some of them are easily corrected, but where they cannot be improved the stanza should be omitted or the whole hymn thrown into the waste-basket. We find these defects too often in Charles Wesley's hymns, and in some cases at least it must have been due to carelessness. In our present Hymnal the number of Wesley's hymns has been cut down to one hundred and twenty, but in fifty-four of these we find one or more of the aforementioned defects.

After these necessary criticisms we turn to the much pleasanter task of appreciation. Let me call your attention to some of the characteristics of Wesley's hymnological work.

I have already mentioned its voluminousness, and cited the fact that eight hundred and thirty-six of his hymns are in common use. The Wesleyan Hymn Book gives four hundred and forty-five hymns by Charles Wesley, that is, only forty-five less than

half of the book. But we must admit that the English Methodists are prejudiced in favor of Charles Wesley's hymns. They like them so well that they are not willing to give them up. Our Hymnal gives one hundred and twenty of Charles Wesley's hymns, but as that is more than twice the number of his nearest competitor, Doctor Watts, who has fifty-three, it may be fair to say that we too are prejudiced in favor of Wesley's hymns. We have only to say that we can give good reasons for our favoritism.

We may gain some idea of the talent of Wesley as a hymnist if we remember that most of the authors in modern hymnals are represented by a *single hymn*. Our Hymnal gives the names of some three hundred authors, but about two hundred of these are represented by only one hymn, and many more by only two or three hymns. I think it is fair to say that not only is a larger number of Charles Wesley's hymns in common use than those of any other author, but that his hymns have been more widely disseminated, more frequently set to music and sung, than those of any other hymn-writer. These facts proclaim their merits.

It is also true that he wrote upon a greater variety of themes than any other hymnist. Not only august events such as a great war, an earthquake, a threatened invasion inspired his muse, but very common occurrences were celebrated in verse, the sickness of a friend, a death, or a recovery, a charity, a love feast, a funeral. Any event out of the ordinary, any secular or religious activity was a sufficient occasion for a poem of considerable length. Let it be remembered that many of his hymns as found in our Hymnals are only fragments of longer poems. The first hymn in our book, for instance, was cut out of the middle of a poem of eighteen stanzas. Every doctrine of the church, every phase of Christian experience he could make the subject of religious verse. John Wesley said in the preface of his "Collection of Hymns for the Use of the People called Methodists" (1779), mostly written by Charles Wesley, "This book is in effect a little body of experimental and practical divinity," and so indeed it was.

Poetry must have form as well as spirit, a body as well as a soul. Before Wesley's time varieties of verse were very few. The Whole Book of Psalms by Sternhold and Hopkins contained

very few meters. The Bay Psalm Book, so called, the first book published in America, with the exception of eight psalms, was all written in long, short or common meter. Doctor Watts wrote mostly in common meters. Of his fifty-three hymns in our Hymnal only three are in particular meters. But Charles Wesley reveled in varieties of verse. He must have invented most of them, for we never hear of some of these forms before his time. In looking up the forms of verse used in Wesley's one hundred and twenty hymns in our Hymnal I surprised myself in finding twenty-two different meters. The Wesleyan book has many more, how many I cannot tell.

Let me give you a few samples of Charles Wesley's particular meters. Here is one of ten lines marked 7, 7, 4, 4, 7, 7, 7, 4, 4, 7. It is found in the Wesleyan Hymn Book (No. 387):

I see stretched out before me
The arm of my Redeemer;
That arm shall quell
The power of hell
And silence the blasphemer.

I render Thee the glory;
I know Thou wilt deliver;
But let me rise
Above the skies,
And praise Thy love forever.

Another we still retain though I never heard it sung. It is number 568 in our book. Its signature is 5, 5, 5, 11, 5, 5, 5, 11:

Come let us anew
Our journey pursue,
Roll round with the year,
And never stand still till the Master appear.
His adorable will
Let us gladly fulfill,
And our talents improve,
By the patience of hope and the labor of love.

Is not that a particular meter?

In verse forms at least Charles Wesley was original.

Another characteristic of Wesley's hymns was his abundant

use of the Scriptures. He knew his Bible and wove much of its language and spirit into his verse. I believe that much of the smoothness and poetry of his hymns are due to his familiarity with the great Book of poetry. In the last quarter of his long life, when he was too feeble for the "principal work of the ministry," he took his Bible and beginning at Genesis wrote more than two thousand hymns on "Select Passages of the Holy Scriptures." No book of the Bible was too short or too obscure to furnish him with good texts for illustration in verse. The Rev. Thomas Jackson, Wesley's biographer, says of these Scripture hymns: "Many of them are inserted in the general Wesleyan Collection; not a few display a singular ingenuity, and nearly all breathe the same spirit of pure and fervent devotion which so strikingly marks his former compositions." What other man ever wrote two thousand hymns on Scripture texts beginning with Genesis and ending with Revelation?

Perhaps the most evident and conspicuous feature of Wesley's hymns is the burden of prayer they manifest. More than half of the 445 hymns by Wesley in the English Collection are strictly speaking *prayer songs*, that is, they are directly addressed to the Father, the Son, or the Holy Spirit. They seek direct communion with the Christian's God, who is present everywhere and is always waiting to **hear** and answer prayer. As we read these hymns we get the unmistakable impression that this man hungered and thirsted **after righteousness**. This spirit of prayer is contagious. To cultivate the spirit of devotion one can hardly do better than to read Charles Wesley's prayer songs. He prayed for himself, his friends, his enemies, for sinners, for believers, for the church, for all men. One of his smaller books, containing forty hymns, is entitled *Hymns of Intercession for All Mankind*. An intense spirit of prayer is a great characteristic of his hymns as a whole.

HYMNS OF DIVINE LOVE

One other characteristic of this author's work demands special mention. The supreme theme of all his verse is *Divine love*. He never ceases to celebrate it, and was never weary of writing about it. The title of one of his books was "Hymns on God's Everlasting

Love." It was the burden of many of his most useful poems. So reads No. 355:

Love divine, all loves excelling,
Joy of heaven to earth come down.
Fix in us thy humble dwelling,
All thy faithful mercies crown:
Jesus, thou art all compassion,
Pure, unbounded love thou art;
Visit us with thy salvation,
Enter every trembling heart.

Another upon the same theme is No. 375:

Jesus, thine all victorious love,
Shed in my heart abroad:
Then shall my feet no longer rove,
Rooted and fixed in God.

No. 153 is a favorite hymn with many:

O love divine, what hast thou done!
The incarnate God hath died for me!
The Father's coeternal Son
Bore all my sins upon the tree!
The Son of God for me hath died:
My Lord, my Love, is crucified.

But perhaps Wesley's most valuable hymn upon this subject is No. 368:

O love divine, how sweet thou art!
When shall I find my willing heart
All taken up by thee?
I thirst, I faint, I die to prove
The greatness of redeeming love,
The love of Christ to me.

The third stanza is truly wonderful:

God only knows the love of God;
O that it now were shed abroad
In this poor stony heart!
For love I sigh, for love I pine;
This only portion, Lord, be mine;
Be mine this better part!

"God only knows the love of God"! Is not that the finest line in all hymnody? It begins with "God" and it ends with "God."

So this Divine love. Who else is capable of understanding it? Only the Infinite Heart is capable of comprehending and appreciating the love of God. How simple and true this sublime declaration seems! But why did this thought never occur to me until I had read this line? It is an amazing truth:

God only knows the love of God.

Of course we may come to know something of this wonderful love, but the fullness of the love of God, like all infinities, passes human knowledge.

HYMNS OF EXPERIENCE

In No. 310 Charles Wesley tells the story of his conversion. It seems to him too good to be true.

And can it be that I should gain
An interest in the Saviour's blood?
Died he for me, who caused his pain?
For me, who him to death pursued?
Amazing love! how can it be
That thou, my Lord, shouldst die for me?

In the fourth stanza he compares himself to Peter in prison:

Long my imprisoned spirit lay,
Fast bound in sin and nature's night;
Thine eye diffused a quickening ray,
I woke, the dungeon flamed with light:
My chains fell off, my heart was free,
I rose, went forth, and followed thee.

Hymn No. 1 tells his experience at the end of the first year of his real Christian life:

O for a thousand tongues to sing
My great Redeemer's praise,
The glories of my God and King,
The triumphs of his grace!

He breaks the power of canceled sin,
He sets the prisoner free;
His blood can make the foulest clean;
His blood availed for me.

This language seems extravagant, "a thousand tongues"! But we must remember how long Wesley had been seeking this experience, how he had fasted and wept and prayed and groaned before he found this pearl of great price.

HYMNS OF INVITATION

Hymns of invitation have always been popular among the Methodists. The Christian is not expected to hide his light under a bushel. The Revelator says, "Let him that heareth say come." The language of the Wesleys was:

O that the world might taste and see
The riches of his grace!
The arms of love that compass me
Would all mankind embrace.

Wesley wrote a number of fine invitation hymns, and in the early days of Methodism they did not put their invitation hymns at the end of the hymn book, nor in the middle; it was the first topic, "Awakening and Inviting."

No. 247 is a remarkable invitation hymn, full of passionate pleading:

Sinners, turn, why will ye die?
God your Maker asks you why?
God who did your being give,
Made you with himself to live;
He the fatal cause demands,
Asks the work of His own hands:
Why, ye thankless creatures, why
Will ye cross his love and die?

Nor was he content with three stanzas. Wesley wrote *sixteen* eight-lined stanzas, one hundred and twelve lines of invitation! In one verse he pleads:

What could your Redeemer do,
More than he hath done for you?
To procure you peace with God,
Could he more than shed his blood?
After all his flow of love,
All his drawings from above,
Why will ye your Lord deny?
Why will ye resolve to die?

Another good invitation hymn by Wesley is No. 258:

Ho! every one that thirsts, draw nigh:
Tis God invites the fallen race:
Mercy and free salvation buy;
Buy wine, and milk, and gospel grace.

This hymn in the original contains *thirty-one* stanzas.

But the best known of Wesley's invitation hymns is the one that Jesse Lee used to call a congregation together on Boston Common in 1790:

Come, sinners, to the gospel feast;
Let every soul be Jesus' guest;
Ye need not one be left behind,
For God hath bidden all mankind.

This hymn as Wesley wrote it contained twenty-four stanzas and in some of them the author used great plainness of speech. For instance, in the thirteenth verse he wrote:

Sinners my gracious Lord receives,
Harlots, and publicans, and thieves;
Drunkards, and all ye hellish crew,
I have a message now to you.

GOSPEL HYMNS

Gospel hymns are supposed to be a modern invention, but they are not; they are old, perhaps as old as the Gospel itself. Some of them are of little value, others are great favorites and have been vastly useful in reaching men, and in building up the Kingdom. The early Methodists made large use of these warm-hearted songs. They cluster about the name of Jesus. They might be called Jesus songs. Our Official Hymnal is fragrant with this name that is above every name. No. 222 is one of them:

Jesus! the name high over all,
In hell, or earth, or sky;
Angels and men before it fall,
And devils fear and fly.

Happy, if with my latest breath
I may but gasp his name;
Preach him to all, and cry in death,
"Behold, behold the Lamb!"

PENITENTIAL HYMNS

The early hymn book contained a large number of hymns of penitence and they were widely used with gracious results. Charles Wesley was the author of some of the best of these. No. 267 is one:

Depth of mercy, can there be
Mercy still reserved for me?

No. 271 is another:

Jesus, the sinner's Friend, to thee,
Lost and undone, for aid I flee.

In one of the omitted stanzas of this hymn Wesley speaks very plainly. He wrote:

Awake! the woman's conquering Seed,
Awake and bruise the serpent's head!
Tread down thy foes, with power control
The beast and devil in my soul.

Doctor Watts, in one of his penitential hymns, uses similar language. An omitted verse of No. 268 says:

Stretch out thine arm, victorious King,
My reigning sins subdue,
Drive the old Dragon from his seat,
With all his hellish crew.

It is best, of course, to omit such verses from books in common use, still we are glad they were written. They show that these men knew what was in the natural heart, and that they knew also the only remedy for these evils.

PRAYER SONGS

I have called attention to the fact that the hymns of Wesley are dominated with the spirit of prayer. It would not be difficult out of his published hymns to find a hundred prayer songs.

John Wesley's 1779 hymn book contains one that is not familiar to us. The author is Charles Wesley:

Jesus! Redeemer, Saviour, Lord,
The weary sinner's Friend,
Come to my help, pronounce the word,
And bid my troubles end.

Speak and the deaf shall hear thy voice,
The blind his sight receive;
The dumb in songs of praise rejoice,
The heart of stone believe.

The second stanza of No. 579 of our book is an intense prayer:

O God, mine inmost soul convert,
And deeply on my thoughtful heart
Eternal things impress;
Give me to feel their solemn weight,
And tremble on the brink of fate,
And wake to righteousness.

No. 269, "Stay, thou insulted Spirit, stay," and No. 277, "Father, I stretch my hands to Thee," are both fine specimens of Charles Wesley's prayer songs. No. 463, "Jesus, Lover of my soul," is a perfect prayer song. It is found in every list of best hymns, and at the head of some of them. For the very first place in English hymnody, it has in the estimation of some hymnologists only one rival, Toplady's "Rock of Ages." Which of these has been the more useful, or which is the greater as a hymn, are questions too difficult to be definitely settled by any man.

Another wonderful prayer song by Charles Wesley is known as "Wrestling Jacob," No. 511. It is founded upon Genesis 32. 24-26. "And Jacob was left alone; and there wrestled a man with him until the breaking of the day. And when he saw that he prevailed not against him, he touched the hollow of his thigh, and the hollow of Jacob's thigh was out of joint, as he wrestled with him. And he said, Let me go for the day breaketh. And he said, I will not let thee go except thou bless me."

Of course the wrestling in the story and in the hymn is altogether spiritual. The prophet Hosea, 12. 4, says that Jacob had power over the angel and prevailed because "he wept and made supplication unto him."

The climax of this poem is found in these stanzas:

Yield to me now, for I am weak,
But confident in self-despair;
Speak to my heart, in blessing speak,
Be conquered by my instant prayer:
Speak, or Thou never hence shalt move,
And tell me if Thy name be Love?

'Tis Love! 'tis Love! Thou diedst for me!
I hear Thy whisper in my heart;
The morning breaks, the shadows flee;
Pure, universal love Thou art:
To me, to all, Thy mercies move;
Thy nature and Thy name is Love.

John Wesley tells us that "Doctor Watts did not scruple to say that that single poem, 'Wrestling Jacob,' was worth all the verses he himself had written." But we must not take Watts at his word. It would not be fair. No doubt he meant to say that he greatly appreciated and admired this production.

HYMNS ON SANCTIFICATION

No classification of Wesley's hymns could fail to mention this theme. It is too prominent to be overlooked. The doctors differ, and perhaps will continue so to do. To the preacher the important question is: Is Christ an adequate Saviour? Is he mighty to save? Is he able to save "all that come unto God by him"? If he is not, then we have no gospel worth preaching or worth hearing.

Another important question is, Are there degrees of salvation? Is there a low plane of Christian living, and a high plane? We all admit a difference in physical life. There is a feeble bodily life, and there is a vigorous life. Is there a similar distinction in the spiritual life? If so, why not seek for the best? We are exhorted to "covet earnestly the best gifts" (1 Cor. 12, 31). We are agreed that if a man is a farmer he ought to be a good farmer; if a man is a teacher he ought to aspire to be a good teacher. According to the same logic if a man is a Christian he should be a good Christian, as much like the Christ as is possible. The Wesleys preached an adequate Saviour. To them Christ was the *Lord*, and nothing was too hard for him. They defined Sanctification as supreme love.

John Wesley, in his *Plain Account of Christian Perfection*, says: "It is nothing higher and nothing lower than this—the pure love of God and man; the loving God with all our heart and soul, and our neighbor as ourselves. It is love governing the heart and

life, running through all our tempers, words, and actions." The Wesleys taught that it is possible for the Christians to "Rejoice evermore. Pray without ceasing, . . . In everything give thanks" (1 Thess. 5. 16-18).

Now as it was not possible for them to rob others of grace they were selfish enough to want the best—they "hungered and thirsted after righteousness," and were blest. This supreme desire appears prominently in Charles Wesley's hymns. He says in No. 354:

O for a heart to praise my God,
A heart from sin set free,
A heart that always feels thy blood
So freely spilt for me!

A heart in every thought renewed,
And full of love divine;
Perfect, and right, and pure, and good,
A copy, Lord, of thine!

In No. 357, verse 2, he says:

My dying Saviour and my God,
Fountain for guilt and sin,
Sprinkle me ever with Thy blood,
And cleanse and keep me clean.

No. 375 is very definite:

Jesus, thine all-victorious love
Shed in my heart abroad:
Then shall my feet no longer rove,
Rooted and fixed in God.

Refining fire, go through my heart;
Illuminate my soul;
Scatter thy life through every part,
And sanctify the whole.

Sometimes his verse reveals an ecstasy of joy. In No. 365 he says:

O glorious hope of perfect love!
It lifts me up to things above;
It bears on eagles' wings;
It gives my ravished soul a taste,
And makes me for some moments feast
With Jesus' priests and kings.

Many other illustrations might be given but these are sufficient.

POLEMIC VERSE

Few people are familiar with Charles Wesley's polemic verse. When we read his matchless lines on perfect love we are charmed with their sweetness and intensity. We can hardly believe him capable of fierce controversy. But in the theological warfare against the decrees of Calvinism he was a veritable "fighting parson." In this long continued combat he knew no surrender, and he gave no quarter. In spite of his sanctification, perhaps because of it, his writings fall very little short of bitterness. He attributed the doctrine of decrees not to Christ but to the devil. In one poem we find this prayer:

Increase (if that can be)
The perfect hate I feel
To Satan's horrible decree,
That genuine child of hell,
Which feigns Thee to pass by
The most of Adam's race
And leave them in their blood to die
Shut out from saving grace.

When Moses interceded for Israel at Sinai after most humble confession of the sin of the people he prayed to the very face of God: "Now if thou wilt, *forgive their sin*, and if not, blot me, I pray thee, out of thy book which thou hast written." Moses refused to be saved alone. So with equally sublime audacity Charles Wesley prayed:

Take back my interest in Thy blood
Unless it streamed for all the race.

He never wearied in his descriptions of the fullness and the freeness of the gospel; again and again he repeats this thought:

For all my Lord was crucified,
For all, for all my Saviour died.

His dislike for the doctrine of reprobation was equally pronounced. With a sublimity hardly equalled in all literature, he exclaims:

Thou hast reprobated none,
Thou from Pharaoh's blood art free;
Thou didst once for all atone—
Judas, Esau, Cain and me.

FUNERAL HYMNS

Charles Wesley wrote many funeral hymns that are still in use in England and America. On the gravestone of his mother these lines of his can still be read:

In sure and certain hope to rise
And claim her mansion in the skies
A Christian here her flesh laid down;
The cross exchanging for a crown.

But Charles Wesley's finest funeral hymn was written for that great evangelist and apostle, George Whitefield:

Servant of God, well done!
Thy glorious warfare's past;
The battle's fought, the race is won,
And thou art crowned at last.

The closing stanza is as pathetic and beautiful as the opening one is grand:

Redeemed from earth and pain,
Ah, when shall we ascend,
And all in Jesus' presence reign
With our translated friend.

I greatly fear that we do not appreciate as we should the rich legacy given to the Christian Church by this hymn-writer. We ought to be unspeakably thankful to God for Charles Wesley and other gifted hymnists. Wesley not only wrote with great facility but with a richness of thought, and a happy intensity of expression that make the hymns of some other authors seem tame in comparison.

When we consider the number of his hymns in common use, the variety of his themes, the numerous meters he employed, the great extent to which he wove into his hymns the golden threads of Scripture poetry, the burden of prayer that dominates his work—when we think of the rich experiences he records, the humility and hope, the faith and love with which his work is inspired, we come to the conclusion that we have been considering the career and work of the greatest of Christian hymnists. Many hymn writers wrought virtuously but Charles Wesley excelled them all.

STYLE IN CHURCH MUSIC

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WHEN Martin Luther undertook to organize the music of the Protestant Reformation, he brought to the task the same consecrated care displayed in the formation of his theology. He took music seriously, for he understood the power to move men that lies in music—a power different from and more poignant than that of words; and he intended to use that force logically and effectively. In the first place, he allowed himself to be advised by musical experts; he did not argue that the sort of music he liked was necessarily the best kind of church music; nor did he surround himself with gentlemen of assorted trades and professions, whose business it should be to counsel him as to ways and means of procuring the services of professional musical performers at a minimum cost. Nor did Luther care much, apparently, whether the music he selected was popular or not. He had certain well-thought-out ideas with regard to the type of music which would serve as the best accompaniment to his theology, and with unquestionable logic he intrusted the carrying out of those ideas to musicians, both Catholic and Protestant, skilled in the ways of church music.

In the second place, Luther was wise enough to adopt any Catholic music which served the needs of Protestantism. He realized fully that there can never be anything controversial in music *per se*, but only in the texts that accompany music.¹ Even secular pieces were not neglected in his search for congregational song, and where changes were necessary to obliterate the taint of secularity, they were made by competent hands.

Luther realized, moreover, that the only way to make his theology musically articulate was through participation by the people. Not that he believed that choirs should be abolished: far

¹"In the same way have they (the Catholics) much noble music, . . . used to adorn most vile, idolatrous words. Therefore have we undressed these lifeless, idolatrous, crazy words, stripping off the noble music, and putting it upon the living and holy word of God, wherewith to sing praise, and honor the same, that so the beautiful ornament of music, brought back to its right use, may serve its blessed Maker and His Christian people."—Martin Luther.
Dickinson, *History of Music in the Western Church*, p. 260.

from it. But he perceived that if music as a part of religious exercise was really to enter into the experience of men, they must perform that music themselves, and that congregational singing, as opposed to the choir singing of the Catholic Church, must serve as the basis of musical worship. Thus, by clear thought and wise action, he set in motion a form (the chorale) which stirred the Protestant and Catholic world of his time; which greatly influenced the course of music, both choral and instrumental; and which stands even now as the highest type of congregational hymn.

But alas, little more than the shell of Luther's great ideal remains to us, so far have we departed from the substance and procedure of Protestant church music of his day. Instead of ordered policy and intelligent administration on the part of those in authority, we have either indifference or a mass of hazy and individualistic opinions based upon a catch-as-catch-can philosophy of church music and often enough upon ignorance of what music is and what it can do. Instead of a careful and skillful scrutiny of the music with regard to its fitness for use in worship, we look through the text, discover that God is somewhere mentioned, and, if we like the tune, think the harmony attractive and the whole thing likely to be popular, we have our choir sing it on Sunday—first making our position entirely orthodox by assuring ourselves that the magic words "Sacred Anthem" are printed on the cover. Instead of uttering our own praise, we indulge ourselves in the professional offerings of a quartet; and when we do rise for the congregational hymn (which we don't sing) we are greeted, not by the chorale, expressive and dignified, but in all probability by some solemnly romantic morsel from the Barnby-Dykes school of "churchly" hymns. These hymn tunes always appear to me to be chafing in bondage. If they could only get out into the world where they could be themselves, as boat songs and serenades and melodies of broken hearts: but no, someone has got them between the rigid covers of a hymnal and they never will escape from it. They must go on pretending to be what they are not and sounding more self-conscious and mildly naughty than perhaps they really are, just because they know they don't really belong in the hymnal. Consider the plight of a tune like "Galilee,"

to the words "Jesus calls us." Here is a melody of infinite social possibility. I cannot at the moment think of a more ingratiating or insinuating bit of music. If it should once escape from the hymnal, it might even become a wrecker of homes. It is probably safer confined in the hymnal, numbered and indexed, and sung by guileless Christians at the Feast of good Saint Andrew.

In the previous paragraph I spoke of the indifference which, on the one hand, assigns to music a purely decorative function in worship, and of the ill-considered opinion which grows out of an ignorance of the substance and effect of music. To these two causes in particular, I believe, may the low estate not only of hymns and hymn-singing, but of church music in general be traced. Someone has said that there has been almost no intelligent thinking on the subject of church music since Luther. But if people do not take church music seriously, why should they think about it? With hostility one can deal, for hostility generates mental action; but indifference is hard to overcome. To many laymen and clergymen music is a pleasurable interruption to the main business of worship; it serves at once to give the minister breathing-space and to offer a more or less lucrative occupation to a group of persons called musicians, who will for a consideration—to borrow a critical phrase—"gently massage the eardrums of the believer." What, other than the most flat-footed indifference, could have produced the average parish music committee? Is membership in the finance committee eagerly bestowed upon inmates of the poorhouse? Obviously not; and yet many a music committeeman makes joyous boast that he can't tell one tune from another. Such a state of affairs can arise only from the fact that music doesn't make any real difference to most of our churches. To them the music committee is a body whose function is to "hire and fire," and to supply the congregation with some agreeable music on Sunday. Is there a question of good or bad music? No; the committee concerns itself with the quality of the performance. Is there a question of the suitability of certain kinds of music for religious uses? No; but the committee knows what it likes, and the parish expects the committee to get that kind of music as cheaply as possible.

What, besides indifference, can account for the neglect of music instruction in our divinity schools? Music is admittedly one of the "problems" of the ministry, and yet theological seminaries offer their students ridiculously little training even in the practical aspects of the subject, to say nothing of the more important details relating to the style and content of music, to questions of discrimination between good and bad church music, and to those ideals which ought to regulate all church music procedure.

But we must not condemn too strongly this indifference to the importance of music; nor should we blame congregations for not caring enough about singing to take part in the hymns, bad as they are, for much of our music education is so ordered that this indifference and this unwillingness to participate in music are inevitable. Emphasis on the dry, mechanical elements of music in earlier schools, on note-reading, drill in rhythmic formulæ, practice in music exercises, training in the identification of themes played on the graphophone—these will not necessarily generate interest in music or a will to participate in it. Rather by an experience of music gained through the use of beautiful songs, notably folk songs, introduced into the kindergarten and sung for several years or so without reference to the printed music, may the foundations of a love of singing and a true appreciation of music be laid.² To emphasize the "machinery" of music in the earliest grades is to distract attention from the beauty of the song and to dull, and perhaps kill, a love for music and for singing which is in every normal child. The melancholy state of our congregational and community singing is clear witness to the inadequacy of American music teaching and we may as well face the fact that we will never be a musical nation until we rectify our educational blunders. Naturally, no great reform may be expected in our generation; but if the children of to-day are wisely and skillfully taught, we shall have better hymns and better hymn singing, together with a devoted and intelligent interest in music as a part of religious exercise.

Our present indifference, however, is but one of the two great difficulties. There are clergymen and laymen who are honestly

²See Surette, *Music and Life*, Chapter II.

interested in church music and fully persuaded of its importance, but they are prevented from constructive action by their inability to identify the qualities that make music worth while, and by their ignorance of the technical, emotional, and intellectual elements of music. When I see clergymen and laymen rushing in where men who have devoted their lives to the study of music fearfully tread, I ask myself whether these gentlemen can possibly be aware of what music is, and what it can do. Music is a prodigiously dynamic force, whose potentialities can hardly be reckoned; yet we proceed to use it thoughtlessly in a situation where it may do much actual harm.

How prone we are to call music we like "good"; or to reason that, because a certain composition produces in us a mental picture or a specific emotional effect, it will act identically in everyone else's case.³ It results from this fallacy that there is considerable effort to make music improve morals, convert sinners, cure kleptomania, etc., etc. But these wonders music unfortunately, cannot work unless supported by concrete, intellectually apprehensible *ideas*. The conversion of Saint Augustine is sometimes ascribed to the power of music; but I venture to say that if Saint Augustine had not in some way, perhaps through preaching or prayer, got hold of the *idea* that it was time for him to be a better man, music unaided could never have saved him. Music is a powerful ally both of righteousness and unrighteousness, but upon an *idea*, and, to a lesser degree, upon *association*, will depend the influence of that music. As soon as you make the sound of music you awake in the listener some emotional force: shall we, then, conclude that because a piece of music is played in church or is characterized by the composer and publisher as "sacred," it will inevitably arouse "religious emotion"? Or that because it makes *us* feel pious, it will affect *everyone* in like manner? What, under these circumstances we are accustomed to call "religious emotion" may be but one of those vague and melting states so easily aroused by the sound of music.⁴ To say that the emotion is "religious" because of the music rather than because

³See Hanslick, *The Beautiful in Music*, pp. 74-75; Schopenhauer, *The World as Will and Idea*, Vol. I, Book III, pp. 338-341.

⁴James, *Varieties of Religious Experience*, pp. 27-28, 278-280.

of the ideas or associations connected with that music, would indeed be daring. Moreover, I do not hesitate to say that a very large proportion of our music, even in the "best" churches, is secular in its make-up. Why, then, should we conclude that music whose technical substance is common to secular music, will, because it is heard in church, evoke religious feeling? Music is not like poetry; music has no commonly transferable idea. It is not like painting, which remains fixed before the eye, a visual and commonly understood representation of some natural fact. The same piece of music may suggest twenty different ideas to as many people, if, indeed, the music arrives at any intellectual status in the listener. "To most people," says Santayana, "music is a drowsy reverie relieved by nervous thrills." Were you to ask a group of persons what a piece of music made them think of, there would hardly be two similar answers.⁵

Now, in this emotional versatility of music lies one of the chief dangers from the point of view of church use, for we are thoughtlessly prone to assume that the pleasure we take in church music is based in some "good" emotion; to accept that music as sacrosanct without reference to its substance, whence its emotional power springs. Nor is this all, for we may not assume that even the use of a sacred text with secular music will negative the effect of that music and produce the desired emotional state. The action of music is much more rapid than the action of words. Music strikes instantly at the imagination and thence at the emotions: whereas, words must first be apprehended by the intellect, then laid hold of by the imagination, and, lastly, borne out to the emotions. Herein lies the fallacy of attempting to justify the use of cheap or sentimental hymns and anthems as a means of inducing a religious frame of mind; the fact is that before the text, no matter how religious it may be, is given an opportunity of doing its work, the music has already supplied the emotional state. That certain types of so-called "religious emotion" lie dangerously near to eroticism is well known; yet we constantly use in our churches

⁵Recent experiments at the Psychological Laboratory at Harvard would indicate that when music is offered without supplementary text or title it is not safe to assume in the case of each hearer even such general reactions as "grave," "gay," "martial" or "meditative." How impossible, then, to believe that the universal effect of any piece of music will be "religious," a term infinitely more indefinite than the others previously mentioned.

music the technical substance of which, if not erotic in its import, is, at least, beyond the bounds of religious suggestion.

I have sometimes asked myself whether, in view of the present misuse of church music, it would not be better if all music were eliminated from the service. Is there not, after all, something to be said for those who will have no singing or playing in church, because they distrust the emotional effect of these activities? It would seem so: and yet, from an exercise where there is obvious place for beauty in every form, it is unthinkable that the great art of music should be absent. But, if present, it will address itself to the imagination and emotion of the hearer, and therefore any use of it in church ought to be carefully controlled. It is here that certain branches of the Protestant Church, not generally committed to the evils of a sentimental musical appeal, fall short of the highest conception of church music; notably those which neglect or else ignore entirely the mystical element in worship. Such a religion is, no doubt, practical and effective; it emphasizes social service and kindred ideals, all of them of the highest value, but regarded purely as activities they are a part of the world outside the church; man deals with man primarily and only indirectly with God, and in that sense, at least, these activities are secular. That all this is but the carrying out of the Divine Will with regard to human relations may be made clear through ideas presented in a sermon or address, but it is text, and not music, that conveys ideas; and once you attempt to use music to supplement such a practical religious movement, you must select essentially music of action; and music of action is music of the outside world—secular music. But in such a use is lost music's greatest power, for music belongs first to the world of imagination and not to the world of action. Music cannot explain why social service is a logical factor in religion; it can only content itself with being secularly appropriate. On the other hand, in those forms of religious exercise where mystery, awe, and contemplation play their part—there music is truly one with religion.

But here again we must assure ourselves that we are not deceived. I remember reading in a book called *Music and Mysticism*, by a clergyman whose name I have forgotten, the words,

"Wagner is my religion." Now this is a glowing example of the individualistic type of reasoning that grows out of an ignorance of music, for the associations that group themselves about Wagner's music—associations arising from the secular quality of the text and from the conditions under which the music is often heard—are definitely secular. No composer, moreover, has succeeded better in supporting his text with a musical fabric of the most intensely secular and often erotic kind! But even if this clergyman had been able magically to transport himself from the opera house into ecclesiastical surroundings, to have closed his ears to the words of the text, and to have read into the music something which both experience and association were loudly denying—even then he could have had no right to assume Wagner to be the ideal ecclesiastical composer for everyone. We often speak of one's not knowing his own mind; but here, I fear, is a case of a good man who did not know his own emotions.

From all the foregoing we may draw several axioms: First, all music will call forth some emotion. Second, the reaction to music is so much quicker than the reaction to words that no text or title may be counted on to locate a definite area of emotional activity. Have I not, then, involved myself in a paradox when I have spoken of "sacred music" and "secular music"? Is there such a thing as "sacred style" and "secular style"? Am I not as individualistic as the man who proclaimed Wagner his god of religious music? I venture to think not. I have not asked myself, "What music do I like?" or "What music do I think will bring people to church, or please them when they get there, or put them in a religious frame of mind?" I have tried to discover just what music is, and what its limitations are as an emotional force; and after this examination I have asked myself, "To what use in view of these powers and these limitations, may we put music in connection with religious exercise? What may its object be?"

First, I conclude that the place of music must be *secondary*, for it cannot be counted on single-handed to make us better men or to induce in us religious moods, even when supported by text. Clearly, then, it must stand as an ally to religious ideas presented through preaching or some other agency. But if we are going to

select music to serve as such an ally, we certainly ought not to adopt music whose substance and import are wholly secular, or the chances are that we shall produce a secular type of emotion as a preparation for the sermon. "But," you object, "the kind of music you select as suitable may not be understood by the layman. He may even dislike it. Ninety-nine per cent of his musical experience is secular and if you offer him something he doesn't understand, he will be confused and irritated by it." And to this objection I answer that, except indirectly, I am not concerned with the layman. I cannot accept a "play-theory" of church music, constructed upon the personal preferences of the great American congregation. I believe with all my heart that the object of church music should be to offer to God the most perfect sacrifice possible in music. I lift the question out of the area of personal choice, of benefit, either practical or religious, and I reduce it to a matter of musical standard. I submit this opinion not only as the logical one left us in view of the emotional limitations of music and the desolations that have followed our efforts to please and benefit the layman, but also because it seems to me to be thoroughly worthy of the best ideals of Christianity and of that great art which God has given into our keeping. If it is an extreme view, almost a Catholic view, I apologize for it none the less.

This whole question of the relative value of the objective and subjective in religion has been admirably illuminated by James Bissett Pratt in his book, *The Religious Consciousness*,⁶ from which I take the liberty of quoting several passages. "The worshiper in the Protestant Church," he says, "must be made to feel, as the Catholic feels at the Mass, that *something is really being done*—something in addition to the subjective change in his own consciousness. Let him understand that you wish him to come to church in order that you may make a psychological impression on him, and he will be increasingly likely to stay away. Or he may come to hear your opera singer, but his religious sentiment will remain untouched. If public worship is to be profitable to him he must find in it something more than that."⁷ And again, "There

⁶ James Bissett Pratt, *The Religious Consciousness*, Chap. XIV.

⁷ *Ibid.*, p. 307.

is a kind of worship that is perfectly objective and sincere and that is quite as possible for the intelligent man of to-day as it was for the ancient—namely, that union of awe and gratitude which is reverence, combined perhaps with consecration and a suggestion of communion, which most thoughtful men must feel in the presence of the cosmic forces and in reflecting upon them.”⁸ One need only consult one’s churchly experience to discover how slight a part the objective phase of religious exercise plays in our Protestant worship. But the kind of subjectivity that runs riot in Protestantism reaches its fullest expression in our attitude toward music, for we expect the sermon and the prayer to *do us good*, to suggest ways and means for better living and constructive service; but of church music we ask, as a rule, only that it shall please us, and, if we take it a little more seriously, that it shall make us *feel good*. And the infinite dangers elsewhere mentioned that lie in that phrase, “feeling good,” ought to lead us to make haste in placing music first among the objective branches of worship. Once we have left the realm of ideas presided over by sermon and prayer, to seek those vague and purposeless satisfactions which too often fill us as we hear (but not necessarily listen to) music, our satisfaction may easily become self-satisfaction and our “good emotion” something quite different.

Of music in particular Mr. Pratt says, “Especially is the congregational singing of hymns productive of considerable religious feeling; while the rendering of selections by the choir at times aids in producing the desired religious atmosphere—provided the selections be really religious and the rendering of them be sincere.”⁹ But what is a “really religious selection”? Here the question ceases to be a psychological one and becomes a matter for the musician. Is there any music suited to act as an ally to those ideas presented in preaching and prayer—music which, because of its dissociation with secular things, may with reasonable assurance be counted on to provoke no secular emotion? I believe there is; but to find it we must turn aside from the current musical practice of the modern church and seek some unfamiliar

⁸ Ibid., p. 308.

⁹ Ibid., p. 302.

type—either sacred or secular—music whose substance has little or no part with our secular experience. Such music are the Gregorian Chant, the Lutheran Chorale, the works of Praetorius, Anerio, Vittoria, Byrd, Palestrina, Purcell, and many other composers of the "Golden Age." To a lesser extent we may accept much of Lotti, Carissimi, and Scarlatti. Bach, Mendelssohn, and Brahms offer much that is valuable. And how promptly has the modern Russian school been adopted by churches which live under a high standard. If this music were reduced to technical analysis, much of it would be found to be triadic, non-dissonant, non-chromatic, not markedly rhythmic, impersonal in melody, and contrapuntal in structure. Such church music exists in quantity, available for choirs of varying abilities.¹⁰

But why do we not employ this music in our services? First, because ministers and music committees in general have little knowledge of it; second, because, the music being unfamiliar, they do not immediately understand it and prefer to follow the inevitable line of least resistance, using music which lies within their experience and which pleases them; and third, because much of this music is drawn from Catholic sources, so that even with its text removed it seems, mistakenly, to retain the taint of Catholicism. Such conclusions are based, as I said before, on ignorance and indifference. But can choir-masters be excused for these same reasons? It is unfortunately true that for many church musicians the best ecclesiastical music is unexplored ground. Moreover, to perform this music well requires more diligence in rehearsing than is demanded by the average anthem. Solos do not abound in this better style, nor is there opportunity for the display of sensuous qualities of voice or of vocal technique. But perhaps the main reason for the rejection of this beautiful music is to be found in an underlying distrust in human nature, which is often shared alike by layman, clergyman, and choir-master—a distrust expressed in the oft-repeated phrase, "Oh, you know the congregation wouldn't stand for music like that." Now, when a

¹⁰ It is not possible, of course, to say that certain types of music will *always* fulfill the demands of a sound church style, for the sacred validity of such music depends upon its unfamiliarity, its dissociation from secular suggestion. Should Palestrina, Bach, or any other composer whose music is suitable for worship appear on the programs of dance-halls, cafés, theaters, etc., their quality as sacred composers would be immediately destroyed.

choir-master protests to me his love of Palestrina's music and his belief in its validity, and yet, declaring its unpopularity, makes no effort to use it in his church, I know that he is either lazy or untruthful, or both. We all know that the American people will stand for anything: they stood for the draft, the income tax, the Volstead Act, and many another stringent piece of legislation; and to say that because a choir-master chooses to sing a motet of Palestrina to a good English text, the congregation of the First Baptist Church is going to depart riotously in a body, is the most ridiculous kind of make-believe. I have never heard of a case where the use of the best church music has driven a layman from the service. But if there has been such a case, I assume that the attitude of the listener, and not the music, was wrong.

And yet the layman has his part in a scheme which at first seems to ignore him completely. For the best products, and the only normal products of objective worship are to be sought in the worshiper himself. The less he pays attention to the exterior beauty of the music, to the quality of the performance, to the dress and personality of the singers—the less he conceives all these to be for *him*, the greater spiritual benefits he will receive. In proportion as he sinks himself in the atmosphere of *worship* as opposed to the idea of *self-benefit*, just so much more readily will the whole emotional and intellectual transaction involving music, prayer, meditation, and sermon crystallize itself into a well-rounded and profitable religious experience. The layman must feel that to use poor music in church is an affront to the Deity; that the culpability in using such music in education, in play, in the dance, the home, or the concert-hall, is as nothing compared with that of employing any music other than the best in worship.

The task of bringing our church music to a worthy standard is not an easy one. It will require patience, wisdom, education, devotion, and above all—*faith*; faith in human nature and a conviction that only the best is possible to our consciences. So shall we labor earnestly that, in Luther's words, "the beautiful ornament of music, brought back to its right use, may serve its blessed Maker and his Christian people."

AN OCTET ON VOICE AND VERSE

THAT noble poem of John Milton, "At a Solemn Music," begins with these lines:

Blest pair of Syrens, pledges of Heaven's joy,
Sphere-born harmonious sisters, Voice and Verse,
Wed your divine sounds, and mixed power employ.

Voice and Verse, that most spiritual art, called Music, and that lovely Christian lyric, the Hymn, meet in religious worship.

A large portion of this issue of the *METHODIST REVIEW* is devoted to these two topics, Hymnology and Church Music. Chronology lends a background of historic sentiment to these studies. Four hundred years ago, in 1524, Martin Luther put forth the first Protestant collection of hymns, a little booklet containing only eight hymns. Two years later, in 1526, there was born Giovanni Pierluigi da Palestrina, one of the greatest musical artists of all time, to whom is generally given the credit of originating modern musical method. So we are now celebrating the four hundredth anniversary of both the hymn and the tune.

Besides the separate contributed articles on these two subjects, here is presented a symposium from a chorus of several experts. The Editor is largely responsible for the titles of their contributions. For lack of space many important themes on these topics must be omitted. But these brief strains, as well as the longer arias, must certainly be of high value to all our readers, and especially to the ministry of the church. Three of the following chorus are members of the Commission on Church Music appointed by the Methodist Episcopal General Conference of 1924.

THE RELATION OF ART TO RELIGION

WE are accustomed to speak of science and art in one breath. For like head and heart they belong together, one being the complement of the other—science in its search for truth, and art in its efforts to represent truth in the form of the beautiful. Separately and jointly they both have a very specific mission to fulfill in the ascent of mankind to the heights of its divine calling. The

creative faculty of the human mind, our ability by means of the august pentas of the fine arts (architecture, sculpture, painting, music, poetry) to turn stone (and other plastic material), color, sound, and language into revelations of thought and sentiment in the form of beauty, and through the harmony of external form to bring harmony into the internal world of human souls, making minds and hearts receptive for the messages of the spirit—this faculty is ostensibly a spark of the divine in man, one of the convincing proofs of the image of God in us. Should not its use and products, should not art and artists find their foreordained place in the economy of God on earth?

Schiller in his ode "Die Kuenstler" represents fallen man as he is driven from the garden of Eden, accompanied by art, which was allowed by the Creator to remain at his side, in order to comfort him on his sad journey out into the dreary world by "painting Paradise on his prison wall." This conception of the origin and mission of art is as beautiful as it is true to fact. If "all things" are ours as we are Christ's, then Christians surely have a right to claim the enjoyment of the activities and treasures of art; then art is surely called to serve the purposes of God among men. History shows that it always did, as art on its part has ever found its loftiest subjects, its highest stimulus and safest guide in religion.

If we go back to the beginnings we find art in the service of religion. Only gradually there developed a secular art along the side of the religious. A natural human tendency links religion and art together. There is an innate desire in every religion to represent the ideas and truths which it proclaims, in the form of symbols, which visualize its spiritual content; and the dignity of religion requires this visualization to be in the form of beauty, for the true is also the beautiful. Religion has taken all the arts into its service and did it under the sanction of God, as we know from Exodus 31-38, where Bezaleel and Aholiab are recorded to have been specially called and equipped by Jehovah to embellish the sanctuary of Israel with their sanctified art in silk and gold and precious stones. The highest triumphs of the fine arts were achieved in their cooperation with religion.

There is no more beautiful and convincing proof of this fact than the venerable cathedrals of Europe which, towering high above the cities, with their beautiful spires pointing toward heaven like gigantic fingers, stood through the centuries as mighty and lasting monuments of the abiding life of the church and of the glory and beauty of the Christian religion. The great pillars of the interior, like a sacred forest rising to the lofty, vaulted ceilings, the numberless statues all around telling the story of the past and of the saints of the church, and reminding one of the cloud of witnesses by which we are encompassed; the subdued and mellow light, the glowing and transparent beauty of the richly painted windows of choir, transepts and nave, showing their sacred figures and scenes as if transformed and removed from the world of the material; the solemn voice of prayer and of the word of God wedded to the charms of melody and harmony; the choir rendering immortal compositions such as those of Palestrina, Bach or Mendelssohn, the singing of the congregation blending a thousand voices and hearts into one and, supporting and enriching their hymns, the music of the majestic organ—all of this creating an atmosphere of sacred awe and reverence and lifting the worshipers above this lower world into the higher, into the very presence of the living God—can any achievements of art be more sublime and blessed than such a combination of contributions of all the fine arts to the glory of God and to the highest interests of man? Be it said again: only in the service of religion art can rise to its highest levels and to the realization of its noblest and most exalted purposes.

If I say religion, I of course have reference to Christianity. A comparison of the art of Greek classicism, so incomparable in the transparency and completeness of its beauty, with Christian art shows the transforming and elevating influence of the spirit of Christianity. Classic art never disclosed the depths of the human soul and its purest and noblest emotions as Christian art does. To appreciate this statement look at the difference between Laokoon, hopelessly wrestling with the venomous monsters, and Guido Reni's thorn-crowned Christ, whose whole mien breathes divine peace in extreme agony and majesty in greatest humilia-

tion; or compare unfortunate Niobe turned to stone in her despair over the death of her children and the "Mater Dolorosa" with unspeakable sorrow and trustful submission so beautifully blended in her weeping countenance. Greek art in spite of its unsurpassable mastery never got beyond the finite; but Christian art, enshrining in its creations the treasures and unfolding mysteries of New Testament revelation and faith, points to and represents infinity. While the religions of paganism consist in external demonstrations and ceremonies, Christianity is the religion of thought, of word and spirit.

This explains the important fact that poetry, combined with music, appears as the art first developed in Christianity, while plastic art, reveling in the glorification of the human body, was and remained foremost in paganism. Indeed, Hegel was right when he said that Christianity has opened a new world to art and has given it a new soul. In this connection it is of interest to remember that this soul is a singing soul. Where or when did even the classic heathen sing congregationally? Their temples and the world was silent in this respect before the dawn of the day of salvation, as the woods are silent at night. But the church and singing belong together like the forests and the songs of the birds in the morning. Every new wave of spiritual revival brought new and richer outbursts of the soul of the church of Christ in song.

As said before, the first contribution of art to the Christian life and church, and by far the most important, was music and song. Music is the universal language of mankind and needs no interpretation; and singing makes possible common prayer and praise of multitudes. The melody of a song lends wings to its text and rivets it into the memory and anchors it in the innermost heart. Said Saint Augustine (about 400 A. D.) in his "Confessions," "O Lord, how I have wept over thy psalms and hymns as I was so agreeably and deeply moved by the pleasant voice of thy holy congregation. It penetrated into my ear and thy truth dripped into my soul. O the sweet ecstasies I had in tears!" It was Ambrosian congregational singing that he had in mind, and that was of a high order of popularity. Singing in the church may

not be artistic, but there is no reason why it should not be as nearly so as possible. The best of everything is not too good for the service and the house of God. I have referred to the tabernacle and the temple of Israel and its exquisite artistic ornamentation; and I cannot but mention in this connection the glory of the city of God as it is depicted in the last pages of the Bible. Everything, as we know from the symbolic description there, is beautiful in the celestial city. Even the streets are paved with gold. There is glorious singing and the instruments to accompany it are of gold. Beauty reigns supreme where sin is eliminated. Should it not be found at the altars of God on earth? A good sword cuts none the worse if it is well polished. The praise of God by the worshiping congregation will not suffer when pious jazz is eliminated from its hymnbooks. The God of beauty is worthy of the best which Bach, Handel and Cesar Frank can produce for divine service. Carusos, Adeline Pattis, Alma Glücks, John McCormacks, Liszts, Paderewskis and Rachmaninoffs would be just good enough for the church, if their art were sanctified.

Our new Church Music Commission faces a great and promising field of activity. It will leave the emphasis in public worship where it belongs. It will not put secondary things first. But it will endeavor to show the church its opportunities and privileges with regard to the musical part of the service, which has not received the careful attention which it deserves. It will try to show the church the beauty and wealth of its hymnological and musical treasures and to encourage a better use and a more general enjoyment of them. It will apply itself to the task of raising the musical standards in the life of the church. This it will not do as an end in itself but as a means toward the end of the glorification of God and of our Lord Jesus Christ in every note which is sung and in every chord which floats down from the organ upon the worshiping congregation.

AUGUST JOHANNES BUCHER.

[AUGUST JOHANNES BUCHER, D.D., editor of *Der Christliche Apologete*, Cincinnati, Ohio, is a member of the recently appointed Methodist Commission on Music.]

THE NEED OF A MUSICAL REVIVAL IN THE CHURCH

THERE passed me, the other day, on his way from school, a rather stolid-looking little chap, droning away, "It ain't goin' to rain no mo'." Not that he was claiming supernatural vision as a weather prophet, or that he really cared anything about the precipitation of the future! His little soul demanded expression somehow, and, not knowing anything better, he chose the manner of the day. A year ago it might have been, through the medium of a whistled (or hummed or sung) "Yes, we have no bananas." To-day that mode has passed, the tune has worn itself out, and we have in its place "The 'yes, we have no bananas' blues," or "The only one for me," or "Nuthin's gonna stop me now," or "Don't forget me when you're gone," or "Don't forget that Jesus loves you," or "I gave you up before you threw me down" (titles quoted at random from a current jobber's list), or whichever one of such countless ephemeral "hits" may be for its little span of life on the lips of the crowd. The music is too thin to wear long. The words are stupid, or silly, or worse. But the procession of popular songs keeps rushing by, and furnishes a means of escape for some of the vague emotions and sentiments that are pounding within us for a means of expression.

If the church were less lethargic musically, it would use more effectively the powerful emotional impulse which finds expression in music. The past generation has been indeed one in which relatively little stress has been laid on the emotional element in religion—no doubt a natural reaction against undue emphasis on that side in previous years. Christian "activity" has been absorbed largely in spreading the social gospel of Jesus, as illustrated in huge missionary drives, better church federation, agitation for the amelioration of labor conditions and remuneration, and manifold types of "social service." "These things ought ye to have done, and not to leave the other undone." In order to enjoy the fruits of the Spirit, we must have the Spirit. Never has it needed to be more emphatically urged upon the attention of the Christian church than to-day, that altruistic ethics is not the foundation of religion, but rather an important part of its superstructure. Chris-

tianity begins with the love of God and proceeds to the love of one's neighbor. Love is an emotion. The inner religious life must be cultivated in every way in order to get the finest fruitage.

Music, especially Christian song, is a natural expression of Christian feeling. And, as in the case of so many other great forces of the universe, the more we express, the more we give out, the greater our capacity for giving, and for giving a larger and finer output. The emotional effect of singing praises to God is to enhance our own desire to praise our Maker by word and deed, and to furnish the impulse for seeking other occasions and means of praising him. When we sing "Abide with me" we strengthen our faith and cultivate that peace which passeth understanding. The emotion is infectious also. When my brother or sister in Christ sings "Take my life, and let it be consecrated, Lord, to thee," I want to sing it too, and to feel it. So, while we may be inspired by another's singing, we cannot afford to delegate our singing to any singer or company of singers, to do it for us; and the church cannot afford to neglect the utmost use and cultivation of Christian song. Nor should it ever escape our notice that there is a peculiar thrill about united emotional experience. The united heart-throb of ten thousand souls, or of one thousand, or of one hundred, is a power not to be abused, but to be used wisely by the church for great spiritual results.

The Methodist Episcopal Church is not usually classed as a ritualistic church. Its formal ritual, to be sure, is mostly confined to its sacramental occasions. But Methodism is forgetful of its heritage when it neglects those "peculiar incitements to holiness" which come in connection with the common observation by a congregation of the forms of worship in which all may take an active part. The attitude of mind which concentrates all the interest and importance of a church service in the talk delivered by one person to a company of auditors is disastrous to individual religious experience. Nor should we go to church merely to be sung to, any more than merely to be talked to. There is an important place for united song to express the noblest spiritual feelings and longings of every soul. This fact needs more constant and universal emphasis in our church.

Great general truths never become out-of-date; but constant variety and attractiveness in their manner of presentation are highly desirable and necessary. The same impatience of monotony which produces the long and ever-changing list of popular secular favorites should be allowed to apply to the music of the church. The few great songs endure; the majority pass on into relative oblivion. It is therefore the business of the church to cultivate variety, and yet to conserve only that which is worthy of ultimate conservation. Not many to-day sing "Darling, I am growing old," or "Annie Rooney," though everybody sang them two generations, and one generation, respectively, ago. Yet an assembly anywhere in America still sings lustily, "Way down upon the Swanee River," as a song which in words and music makes a universal popular appeal. Similarly, such evangelistic favorites as "Hold the fort," and "Throw out the life line," sung by thousands in their day, have passed into the discard, while "Onward, Christian Soldiers" has survived in the midst of its perishing comrades. It is only, then, by testing what is permanently available, and holding fast only to that which stands the test, that we can hope to maintain interest and enthusiasm in our church singing. Monotony is killing to emotion; and so is unfitness. A hymn should never be sung merely to fill up an empty moment. Make it contribute something besides. Nor should a hymn ever be chosen simply because everybody knows it. Ministers often sin in both these respects. "Nearer, my God, to thee" doesn't belong to a missionary meeting, nor "Just as I am" to an anniversary of a Bible Society. "Come, thou fount of every blessing" is a fine old hymn, sung commonly to an agreeable old tune; but if it is used at a score of weekly prayer meetings in the course of a year, it grows wearisome and its prime purpose is defeated. "Jesus, lover of my soul" is a great hymn justly deserving undying popularity; but four stanzas dragged along to the characterless music of old "Martyn" cause musical souls a fine torture and bring on a sigh of relief when it is over.

It was the business of the editors of the *Methodist Hymnal* to scour the English-speaking world for the greatest hymns available for all sorts of themes and occasions, and to present them in

conjunction with the best and the most worthy available music to be found in England and America, or continental Europe. It is now the privilege of the church, ministers and people, to put them to a thorough test through a term of years, getting out of them all possible inspiration and spiritual power, and discovering which of them stands well the test of use for the indefinite future. There are over seven hundred of these hymns; yet various recent investigations and inquiries indicate that some ministers gyrate in a tiny circle of twenty-five or thirty, and that only a minority of our pastors are really alert to make any large and thoroughly intelligent use of the Hymnal. No student should leave one of our theological schools without having had special training in the appreciation and use of our standard book. Does somebody venture to intimate that congregations won't sing "new tunes"? How so? Were the people born with the knowledge of those they now do sing? Many ministers are quite too timid in this matter. Will anybody seriously claim that the people that can learn a new popular song every week, often without a glimpse of either words or music, cannot learn a new hymn and tune in church, with both words and music before them? If that were true, the need of a musical revival in the church would need no further argument. In any case, the question of the most effective way to inspire universal participation in church singing deserves our prayerful consideration.

On the other hand, too often, in the desire to court the variety, or novelty, desirable in music, the church has descended to a grade of song too closely allied to the entirely secular fad of the day, such as was mentioned in the opening paragraph of this article. Songs whose words are trifling or vapidly repetitious, and whose music suggests immediately the dance hall or the Negro minstrel show, should not be included even among those to be tested for a period of years by our people, young or old. We cannot afford to run the risk of fostering irreverence and mirth over things supposably religious in our Sunday schools, Epworth Leagues, or prayer meetings, to say nothing of the regular services of the Lord's Day. I opened more or less at random recently a song book widely advertised by our Book Concern as the ultimate

thing, and my eyes fell on a song whose words reminded me of the old Negro spiritual, "Ef you get dar before I do, dat I am, look out for me, I'm coming too, dat I am," while the tune suggested a jazz band at its most orgiastic climax. It cannot be wise ever to feed that sort of thing to our flocks. Sentiment is a power to conjure with; but let it not degenerate into sentimentality, which is "of the earth, earthy." We must not confuse a mere physical reaction with a spiritual process. Here again, then, we need a musical revival, to see that nothing but the musically worthy is put before the church. The best music is none too good for young or old.

The limits of this article do not permit extended discussion of the possibilities of sacred music in our churches, when rendered by trained vocal or instrumental musicians. Many of our sister denominations are making increasing use of this ministry, often presenting the great masterpieces of sacred music to reverent congregations, at eventime, at vesper services, or at noontide. Can we afford to neglect this means of grace? For a widespread and deep-seated musical revival in our midst

The church her voice upraises
To Thee, blest Three in One.

KARL POMEROY HARRINGTON.

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POSSIBLE FUNCTIONS OF A METHODIST COMMISSION ON MUSIC

THIS article does not record history, but a dream; not facts, but ideals. But I believe the dream may come true and the ideals be transformed into facts. What are the *possible* functions of a Methodist Commission on Music?

1. The Commission should identify all its work with the general subject of worship.

Music and worship in the church are one and inseparable. Music rightfully claims a place in the service of the sanctuary

only as it helps men religiously. Protestant worship, generally speaking, needs more dignity, impressiveness, and awesomeness than it now has. This is not to say, however, that the service of worship should resolve itself into a kind of sacred concert or pageant. The people must be inspired and trained to participate. The Commission on Music should study ways and means to deepen the spirit and improve the manner of worship in Methodist churches.

2. The vocal music of the churches should be constructively developed.

Properly trained leaders, artistically competent and spiritual-minded, can go throughout Methodism, organizing the children, young people, and adults into choirs and choruses, teaching them to sing with good tone and technique, acquainting them with the great musical literature of the church, and training them in the manner, spirit, and leadership of worship. They can likewise take charge of the congregational singing and, in a manner consonant with the dignity of Christian worship, develop the latent talents and challenge the dormant spirits of our people until their songs and praise shall inspire men and thrill the heart of God.

3. The use of instrumental music in our churches should be studied.

Encouragement and assistance should be given all the churches contemplating the installation of pipe organs. Centers of organ instruction should be approved or established through which every Conference and district might have instruction and inspiration. A veritable Methodist school of organ playing, adapted to our manner and spirit of worship and service, can and should be developed.

Many churches now have orchestras and bands. There is great need for establishing new standards of training, performance, repertoire and use of these.

4. Lists of anthems, organ pieces, orchestral numbers, duets and solos should be carefully prepared, constantly revised, and made available to every church at slight cost.

5. Hymnals for church, school, and community singing should be compiled and recommended for use.

6. A practical program whereby churches in neighboring communities may cooperate to secure effective supervision and leadership in music and worship should be devised and administered in practice.

7. Training in appreciative understanding of the problems and possibilities of the program of music and worship should be introduced as required work in every seminary.

8. A syndicated department for articles, questions and answers concerning music and worship should be established and conducted for all official Methodist papers.

9. Conferences on church music and worship should be held in all principal cities of the country, and particularly in the headquarters of every area. The program should comprise sessions for the presentation and discussion of the following subjects: a. Hymnology, b. Congregational singing, c. Organ construction and playing, d. Choir organization and administration, e. General problems, f. Worship.

Frequent devotional periods, special classes for technical lectures and discussion, and practical demonstrations of every type of good church music should be likewise included in the program. Such a program, tested in successive presentations, will rapidly mature and provide full, practical, even profound development of the entire subject for the whole church.

10. The commission should be adequately financed and permanently organized.

Methodism can set an inspiring example before all Christendom, deepen the spiritual tone of her world-wide work, and make an almost limitless contribution to civic and national culture.

Why not, in the organization and polity of the Methodist Church, a department of Music and Worship, with an established headquarters and directorate? Why should not the church, under the leadership of this department, function through her Conferences, General, Annual, District and Civic, to develop a great denominational program of music and worship, with high religious and artistic ideals, unifying the churches in a worthy common effort whereby the weak should be aided by the strong? Why should we not as a church begin to challenge the innate spiritual

qualities of our people through the tremendous appeal of the "art of the prophets"? Why should we neglect a work which, almost as no other, would bind us together as a people with a deep spiritual message and a common divine purpose?

Methodism can do it. She has the organization, the schools, the resources of spirit, talent, and means.

Methodism ought to do it. She would thus bring Christ's kingdom of "the more abundant life" closer to earth.

Methodism will do it—some day. I believe it is in the heart of God. I believe the spirit of the living Christ animates and motivates the desire and ideal here briefly presented, but a desire and ideal already lodged in the hearts of a multitude of men and women.

God helping us, and we daring to adventure into this new field of labor and refreshment, we may soon see dawning a great new day of more inspiring music and more reverent worship in the Methodist Episcopal Church.

EARL ENYEART HARPER.

[The Rev. EARL ENYEART HARPER, pastor Centenary Methodist Episcopal Church, Auburndale, Mass., led the music at the Methodist General Conference of 1924, is the author of *Music and Worship*, and chairman of the Methodist Committee on Music.]

DOES METHODISM NEED A NEW HYMNAL?

THE plea for a new hymnal is already before the church. It will doubtless be heard with increasing frequency and insistence from now on until the new book appears. For of course a revision of the hymnal is inevitable some time. The most ardent admirers of our present book would scarcely claim perfection for it, and whatever is imperfect ought to be subject to change and improvement. Therefore if Methodism is to live and progress it must have a new and better hymnal some time. The only question is whether we need such a revision now.

The grounds for dissatisfaction with our present hymnal are real and not to be lightly dismissed. The very fact that the collection is now twenty years old constitutes a disadvantage for this particular day. A century ago this fact would have counted

for little; a hymnal twenty years ago would then have been new. But it is a truism to say that Christian thought has undergone a radical transformation during the past generation, and for this reason our hymnal has grown old more quickly than any of its predecessors. Of course the greater hymns have been unaffected by this change. They will always be dear to the heart of believers. But our hymnal includes scores of lesser hymns that never possessed this abiding appeal, hymns that while once acceptable are now inadequate as expressions of the dominant Christian thought of to-day. These and some which time and experience have proven unsuitable are cumbering the ground and ought to be replaced by hymns more worthy of retention.

In place of the hymns eliminated by this sifting of time and usage, a new hymnal would provide others of proven worth, some new, some perhaps very old, but all expressive of the more vital convictions and aspirations of our day. Especially do we need hymns in which the church may sing its sense of brotherhood and social responsibility, its loyalty to Jesus' ideal of the kingdom of God, and its faith in the possibility of a redeemed world here on earth. Our present hymnal is barren ground indeed when one searches for such hymns, and for this reason if for no other it must give way before many years to a revision in which these dominant Christian interests of to-day will find more adequate expression.

The desirability and eventual necessity for a new hymnal should not, however, blind us to certain considerations of caution. Indeed, it is well that a hasty revision of the hymnal is impossible. Otherwise our enthusiasm for progress and improvement might lead us to do some very foolish things.

We must recognize, first of all, the seriousness of what we propose to do. The hymnal is a vital part of the life of the whole church, and its revision must not be undertaken in the irresponsible spirit of a boy pulling a clock to pieces. Real hymns are living things that speak chiefly to and from the heart; they are not prose formulas of belief, and their value to the church can never be measured by the foot rule of logic or the test tube of reason. Among the best loved hymns of the church are some that would

be impossible if recited as statements of faith, but somehow they have power to kindle that "hidden fire that trembles in the breast," and because of this power the church goes on singing them—and *should* sing them—as long as they continue to reach the heart. And for this reason we should never attempt to modernize old hymns by chopping them up and reconstructing them in accordance with the thought forms of our day. If we begin this operating process we shall almost surely cut the heart of the hymn, and then it will be dead and useless altogether.

Another fact to be remembered is that hymns cannot be made to order. They are born in men's souls. Poems about better cities or better social conditions are not necessarily hymns, and we must not forget this distinction in our quest for new hymns that shall express the social gospel of Jesus. The rediscovery of that gospel has already called forth a few great hymns. Others will follow as Christian poets catch the vision of Jesus and share his passion for a redeemed society, but it is perhaps fortunate that our hymnal is not being revised just now, when the tendency is to regard any social poem set to music as a great addition to the hymnody of the church. Time will show many of these new hymns to be but useless dross.

But while we wait and plan for the hymnal that is to be, there is one step in preparation that can be taken now by the whole church. We can use fully and intelligently the hymnal we have. And unless a common impression is mistaken we are not doing this. Our present hymnal is not perfect. But with all its faults, real and fancied, it still bears comparison with any other hymnal of similar date and scope. Within its compass of over seven hundred hymns there is material suited to widely divergent tastes and points of view, so that any minister or people with the will to do so may find there large resources of inspiration. Unfortunately, the will or the wisdom necessary to such large usage seems to be lacking. The minister, untrained as he often is in this phase of his work and perhaps without much understanding of music, hesitates to attempt the new and supposedly difficult hymns. And the average congregation if left to itself shows its aversion to the new and untried by a stolid refusal to sing. As a result, a few

familiar and worn-out favorites are used over and over again, and the rest of the book is ignored as "unsingable." Then cometh the so-called Gospel Song Book, with its doggerel verse and jazz music, and the last state of that church is worse than the first.

But all this is unnecessary. What is more, it is wrong. If the minister will give to the singing of his people the thought and care that this act of worship deserves; if he will study his hymnal until he is aware of its real possibilities, and then with explanation and exhortation reveal to his people the privilege of singing great hymns together, the old hymnal will be discovered as a treasury of song full of undreamed-of inspiration. And without some such process of purposeful and intelligent cultivation no other hymnal, however perfect, will fare any better with the average congregation. If we really want a new and better hymnal, then, let us get ready for it and show ourselves worthy of it by a better appreciation and more intelligent use of what we now have. Only to the faithful steward are given larger privilege and opportunity.

VICTOR G. MILLS.

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BETTER HYMN SINGING

HYMNS and hymn-singing are a matter of small concern to many church musicians, but no less a personage than Johann Sebastian Bach concerned himself mightily with these same matters. The cause for the prevailing indifference can be explained under two headings. In the first place hymn-singing can be but a perfunctory exercise to one who takes no vital interest in religion itself. Hymn-singing is the outpouring of the soul of the faithful. It is inextricably interwoven with many of the most noteworthy religious movements. It promotes, encourages, strengthens, and fixes belief. It is an expression of faith in which nearly all can join. It makes all the religious emotions articulate. It is and has been a comfort, a solace, and an inspiration to untold millions.

All these facts are unconvincing and unmoving to the indifferent or the unbelieving. And yet the question arises whether

there is not some moral obligation on the part of those who accept all or part of their living from churches to adapt themselves to the traditions and teachings of the church as a working basis for their services.

A second reason for the indifference to hymn-singing is the fact that a hymn tune is so circumscribed that it gives but little artistic satisfaction to a choir-master or organist. Still the fact remains that there is more solid music in a first-class tune than in many a long-spun and sentimental anthem.

These introductory remarks scarcely more than scratch the surface of a subject rich in human interest. A history of hymns and hymn-singing is practically the history of the Christian religion. All interpretations of the religion of Christ are closely knit up with hymns and hymn-singing. Hussites, Lutherans, Calvinists and Methodists have all turned to the power of song to inflame their zeal and spread their propaganda. Hymn-singing is so general that a church service without it would seem cold and barren. Moreover, the manner in which hymns are sung is apt to be an accurate gauge of the religious life of any Protestant church. Given hearty congregational singing and you will find an alert, working church. Few will dispute the desirability of better hymn-singing even in churches where the practice is already well established. By better hymn-singing we would imply better singing of better tunes. A good hymn tune is almost sure to connote good words, for those who have it within them to write good tunes are not attracted by inferior words. The reverse of this statement, unfortunately, does not hold good. The writers of cheap tunes, and their name is legion, always have and always will make unholy alliances with inspired sacred verse. They will ruthlessly tear asunder that which understanding people have joined together and will shamelessly substitute their puny efforts for strong and well-tried tunes. The combination of fine words with fine music attains a sentimental value that increases with the years. Imagine attending a Christmas service and hearing "Hark! the herald angels sing!" or "O come, all ye faithful," sung to new tunes. All the associations of years are shattered at a blow and one feels as if he

had been defrauded of his birth-right. There should be a law to prevent tune tinkers from meddling with such holy things.

Any effort to improve hymn-singing should start with stressing the words and not the tunes. The all-important thing is what we are singing about, and the tunes, while of great importance, are secondary. In other words the starting point is literary appreciation rather than musical enjoyment. When this point is established it is then time to demonstrate how a good tune augments and intensifies the words sung. To illustrate the power of the expressiveness of music exchange the tunes of "Onward, Christian Soldiers" and "Now the Day is Over," or the tunes of "Praise God from Whom all Blessings Flow" and "Fling out the Banner." Any congregation will see the point at once. With little training they can be taught to make finer discriminations in the fitness of tunes to given texts. Select three or four hymns of the same meter but of marked differences of sentiment and switch the tunes around. It will be an interesting and informing experiment in musical interpretation. At a recent meeting of magazine publishers a prominent editor claimed that the magazines in general were prone to overrate the knowledge and underrate the intelligence of their readers. This shrewd dictum applies equally well to music. The taste of the general public is surprisingly good when the issues at stake are clearly put before them by contrasting the good with the poor.

Another matter which should be emphasized is that hymn-singing is *not* an artistic vocal exercise in which only trained voices should take part. This idea is diametrically opposed to the true spirit of hymn-singing. Singing hymns is fundamentally a communal act of worship to be participated in by all. It is worship in terms of music and the music should be of such a nature that all can join in it. Under stress of patriotism it is amazing how many people can and will join in our national anthems. It is a question of losing one's self-consciousness, and self-consciousness is the bane of the American people. It is a soul-deadening attitude and a veritable wet blanket on fervor and enthusiasm, those vital qualities which make right hymn-singing such an imposing and impressive thing. Few human activities so stir the blood as a

great crowd singing as one heart and soul. Music makes a marvelous contribution to mankind in supplying a medium through which human emotions may be gathered together, set in order and be focussed and projected into a single, united effort. Communal singing is the one satisfying vent when our feelings boil out of the caldron of everyday affairs.

We use but little sense or judgment in the practical application of the fine art of hymn-singing. It can be greatly enlarged and magnified with the application of a little purpose and ingenuity. A fairly well-equipped church has a good choir, organ, organist and several hundred potential singers in the pews. What is it that usually happens? The hymn is given out. The organist plays the tune perfunctorily with little or no attempt to set the pace and spirit of the hymn. The choir sings lustily and members of the congregation who are in the habit of singing join in. Others do so tentatively but many have their lips hermetically sealed. It is no affair of theirs. If three fourths of the people could be induced to really sing how glorious it would be! But sometimes hymns are long, and tiresome to sing all the way through. Why should all the people sing *all* the time. The choir can sing in harmony or in unison, alone or with the congregation. The congregation can sing women alone, men alone, altogether; and finally choir and congregation can unite in a grand climax. By dividing up these varied forces and by throwing responsibility upon the congregation to take care of itself, hymn-singing can be raised to a high power of interest and effectiveness.

Of course the whole question falls back on skilled and interested leadership. Someone must be informed and be able to talk to the congregation in a way that will command their attention. A church must be willing to give the time for hymn-singing propaganda and this time must be taken out of the regular services, for people will not come out to special rehearsals. Choir leaders and organists must wake up to the importance of the situation and lend willing and helpful hands. The extent to which choirs have taken the music out of the pews in some of our churches is truly lamentable. It was never so intended. I am the last one to decry the beauty and usefulness of a fine choir, conducted in a spirit of

true reverence. It is an extraordinary means of glorifying our church worship. But the people! Ah! the people! The following lines may refer to hymns as well as to humans:

Flowers of Thy heart, O God, are they.
Let them not pass like weeds away,
Their heritage a sunless day,
God save the people!—and their hymn-singing!

PETER CHRISTIAN LUTKIN.

[PETER CHRISTIAN LUTKIN, Mus. Doc., Dean of the School of Music in Northwestern University, Evanston, Ill., was joint musical editor of the *Methodist Hymnal* and musical editor of the *Methodist Sunday School Hymnal*.]

JOHN WESLEY: HYMNOLOGIST AND MUSICIAN

Music helped to make John Wesley. On the afternoon of his conversion, May 24, 1738, he attended Saint Paul's, where his heart was stirred by listening to the anthem beginning "Out of the depths have I called unto thee, O Lord." That night in Aldersgate Street he felt his *heart strangely warmed*. The next day he went again to the cathedral and heard the choir sing: "My song shall always be of the loving kindness of the Lord." And John Wesley and his family helped to make music. Even his liturgical and high church brother, Samuel Wesley, Jr., honored that Nonconformist lyric poet, Isaac Watts; he censured his opposition to forms of prayer but praised his poetry in these lines on the theme of forms of worship:

"Form stints the spirit," Watts has said,
"And therefore oft is wrong;
At best a crutch the weak to aid,
A cumbrance to the strong."

Old David, both in prayer and praise,
A form for crutches brings;
But Watts has dignified his lays
And furnished him with wings.

Ev'n Watts a form for praise can choose,
For prayer, who throws it by;
Crutches to walk he can refuse,
But uses them to fly.

John Wesley wrote hymns, translated noble ones from other tongues and compiled and edited them with those of his brother Charles and other hymnists. He was intensely earnest in his plea for solemnity in church worship in the Methodist Societies. In a letter to a friend written September 20, 1757, he gives this lively description of the then existing type of religious music among his followers:

"Nor are their solemn addresses to God interrupted either by the formal drawl of a parish clerk, the screaming of boys, who bawl out what they neither feel nor understand, or the unseasonable and unmeaning impertinence of a voluntary on the organ. When it is seasonable to sing praise to God, they do it with the spirit, and with the understanding also: not in the miserable, scandalous doggerel of Hopkins and Sternhold, but in psalms and hymns which are both sense and poetry: such as would sooner provoke a critic to turn Christian, than a Christian to turn critic. What they sing is therefore a proper continuation of the spiritual and reasonable service; being selected for that end (not by a poor hum-drum wretch, who can scarcely read what he drones out with such an air of importance, but) by one who knows what he is about, and how to connect the preceding with the following part of the service. Nor does he take just 'two staves,' but more or less, as may best raise the soul to God: especially when sung in well-composed and well-adapted tunes, not by a handful of wild unawakened striplings, but by a whole serious congregation: and these not lolling at ease, or in the indecent posture of sitting, drawling out one word after another, but all standing before God, and praising him lustily and with a good courage."

Not only was he profoundly interested in Methodist hymnology, but was saturated with a passion for music. He not only listened with rapture to cathedral choirs but to secular choruses. In his *Journal*, February 24, 1764, he records:

"I heard Judith, an Oratorio, performed at the Lock. Some parts of it were exceedingly fine. But there are two things in all modern pieces of music which I could never reconcile to common sense; one is singing different words ten times over; the other, singing different words by different persons at one and the same time. And this, in the most solemn addresses to God, whether by way of prayer or thanksgiving. This can never be defended, not even by all the musicians in Europe, till reason is quite out of date."

Fifteen years later, at Inverness, Scotland, where he was certainly stirred by hearing the singing of Scotch airs, he wrote a brief essay on music which is here given to our readers in full.

While most of us to-day could not agree with his under-valuation of harmony in music, he certainly was not wrong in his strong emphasis on the supreme emotional power of melody. Let us read and ponder John Wesley's brief treatise on

THOUGHTS ON THE POWER OF MUSIC

By the Power of Music, I mean, its power to affect the hearers; to raise various passions in the human mind. Of this we have very surprising accounts in ancient history. We are told the ancient Greek musicians in particular, were able to excite whatever passions they pleased: to inspire love or hate, joy or sorrow, hope or fear, courage, fury, or despair: yea, to raise these one after another, and to vary the passion, just according to the variation of the music.

But how is this to be accounted for? No such effects attend the modern music: although it is confessed on all hands, that our instruments excel theirs beyond all degrees of comparison. What was their lyre, their instruments of seven or ten strings, compared to our violin? What were any of their pipes, to our hautboy or German flute? What all of them put together, all that were in use two or three thousand years ago, to our organ? How is it then, that with this inconceivable advantage, the modern music has less power than the ancient?

Some have given a very short answer to this, cutting the knot which they could not untie. They have doubted, or affected to doubt the fact: perhaps have even denied it. But no sensible man will do this, unless he be utterly blinded by prejudice. For it would be denying the faith of all history: seeing no fact is better authenticated. None is delivered down to us by more unquestionable testimony; such as fully satisfies in all other cases. We have, therefore, no more reason to doubt of the power of Timotheus' music, than that of Alexander's arms: and we may deny his taking Persepolis, as well as his burning it through that sudden rage, which was excited in him by that musician. And the various effects which were successively wrought in his mind, (so beautifully described by Dryden, in his *Ode on Cecilia's-day*;) are astonishing instances of the power of a single harp, to transport, as it were, the mind out of itself.

Nay, we read of an instance, even in modern history, of the power of music not inferior to this. A musician being brought to the king of Denmark, and asked, whether he could excite any passion, answered in the affirmative, and was commanded to make the trial upon the king himself. Presently the monarch was all in tears; and upon the musician's changing his mood, he was quickly roused into such fury, that snatching a sword from one of his assistant's hands, (for they had purposely removed his own,) he immediately killed him, and would have killed all in the room, had he not been forcibly withheld.

This alone removes all the incredibility of what is related concerning the ancient music. But why is it that modern music, in general, has no such effect on the hearers? The grand reason seems to be no other than

this: the whole nature and design of music is altered. The ancient composers studied melody alone: the due arrangement of single notes: and it was by melody alone, that they wrought such wonderful effects. And as this music was directly calculated to move the passions, so they designed it for this very end. But the modern composers study harmony, which in the present sense of the word is quite another thing, namely, a contrast of various notes, opposite to, and yet blended with each other, wherein they,

"Now high, now low, pursue the resonant fugue."

Doctor Gregory says, this harmony has been known in the world little more than two hundred years. Be that as it may, ever since it was introduced, ever since counterpoint has been invented, as it has altered the grand design of music, so it has well nigh destroyed its effects.

Some indeed have imagined, and attempted to prove, that the ancients were acquainted with this. It seems, there needs but one single argument to demonstrate the contrary. We have many capital pieces of ancient music, that are now in the hands of the curious. Doctor Pepusch, who was well versed in the music of antiquity, (perhaps the best of any man in Europe,) showed me several large Greek folios which contained many of their musical compositions. Now is there, or is there not, any counterpoint in these? The learned know, there is no such thing. There is not the least trace of it to be found: it is all melody, and no harmony.

And as the nature of music is thus changed, so is likewise the design of it. Our composers do not aim at moving the passions, but at quite another thing: at varying and contrasting the notes a thousand different ways. What has counterpoint to do with the passions? It is applied to a quite different faculty of the mind: not to our joy, or hope, or fear; but merely to the ear, to the imagination, or internal sense. And the pleasure it gives is not upon this principle; not by raising any passion whatever. It no more affects the passions, than the judgment: both the one and the other lie quite out of its province.

Need we any other, and can we have any stronger proof of this, than those modern overtures, voluntaries, or concertos, which consist altogether of artificial sounds, without any words at all? What have any of the passions to do with these? What has judgment, reason, common sense? Just nothing at all. All these are utterly excluded, by delicate, unmeaning sound!

In this respect the modern music has no connexion with common sense, any more than with the passions. In another it is glaringly, undeniably contrary to common sense: namely, in allowing, nay, in appointing different words, to be sung by different persons at the same time! What can be more shocking to a man of understanding than this? Pray which of those sentences am I to attend to? I can attend to only one sentence at once: and I hear three or four at one and the same instant! And, to complete the matter, this astonishing jargon has found a place even in the worship of God! It runs through (O pity! O shame!) the greatest part even of our Church music! It is found even in the finest of our anthems, and in the most solemn parts of our public worship!

Let any impartial, any unprejudiced person say, whether there can be a more direct mockery of God!

But to return. Is it strange, that modern music does not answer the end it is not designed for? And which it is in nowise calculated for? It is not possible it should. Had Timotheus "pursued the resonant fugue," his music would have been quite harmless. It would have affected Alexander no more than Bucephalus: the finest city then in the world had not been destroyed: but

Persepolis stares, Cyrique arz alta maneres.

It is true, the modern music has been sometimes observed to have as powerful an effect as the ancient: so that frequently single persons, and sometimes numerous assemblies have been seen in a flood of tears. But when was this? Generally, if not always, when a fine solo was sung: when "the sound has been an echo to the sense": when the music has been extremely simple and inartificial, the composer having attended to melody not harmony. Then, and then only, the natural power of music to move the passions has appeared. This music was calculated for that end, and effectually answered it.

Upon this ground it is, that so many persons are so much affected by Scotch or Irish airs. They are composed, not according to art, but nature: they are simple in the highest degree. There is no harmony, according to the present sense of the word, therein; but there is much melody. And this is not only heard, but felt by all those who retain their native taste: whose taste is not biased, (I might say, corrupted,) by attending to counterpoint and complicated music. It is this, it is counterpoint, it is harmony (so called) which destroys the power of our music. And if ever this should be banished from our composition, if ever we should return to the simplicity and melody of the ancients, then the effects of our music will be as surprising as any that were wrought by theirs: yea, perhaps they will be as much greater, as modern instruments are more excellent than those of the ancients.

CHARLES WESLEY: MASTER BOTH IN VOICE AND VERSE

To complete the double quartet of this chorus on the theme of hymns and tunes, we have added to the six living songsters two glorified ones, John and Charles Wesley. Possibly King David, the prime author of the holy lyric and player of the sacred lyre, should have been made chorister, for between the lines of the Hebrew hymnal which we call the Book of Psalms we see reference to the tunes used and hear harps and psaltery.

But we will let Charles Wesley be the leader of the choir and close our symposium with this poem from his pen, one which is at the present time wholly out of print. Read it and be thankful that Methodism did not begin with doggerel, rag time or jazz!

THE MUSICIAN

CHARLES WESLEY. 1707-1788

Thou God of harmony and love,
Whose name transports the saints above,
And lulls the ravished spheres;
On thee in feeble strains I call,
And mix my humble voice with all
The heavenly choristers.

If well I know the tuneful art,
To captivate a human heart,
The glory, Lord, be thine:
A servant of thy blessed will,
I here devote my utmost skill
To sound thy praise divine.

With Tubal's wretched sons, no more
I dedicate my sacred power
To please the fiends beneath;
Or modulate the wanton lay,
Or smooth with music's hand the way
To everlasting death.

Suffice for this the season past—
I come, great God, to learn, at last,
The lessons of thy grace;
Teach me the new, the gospel song,
And let my hand, my heart, my tongue,
Move only to thy praise.

Thine own musician, Lord, inspire,
And let my consecrated lyre
Repeat the psalmist's part:
His Son and thine reveal in me;
And fill with sacred melody
The fibers of my heart.

So shall I charm the listening throng,
And draw the living stones along,
By Jesus' tuneful name:
The living stones shall dance, shall rise,
And form a city in the skies—
The New Jerusalem.

Oh, might I with thy saints aspire,
The meanest of that dazzling choir
Who chant thy praise above!
Mixed with the bright musician band,
May I a heavenly harper stand,
And sing the song of love!

What ecstasy of bliss is there,
While all the angelic concert share,
And drink the flowing joys!
What more than ecstasy, when all,
Struck to the golden pavement, fall
At Jesus' glorious voice!

Jesus! the heaven of heaven he is,
The soul of harmony and bliss;
And while on him we gaze,
And while his glorious voice we hear,
Our spirits are all eye, all ear,
And silence speaks his praise.

Oh, might I die that awe to prove,
That prostrate awe which dares not move
Before the great Three One;
To shout by turns the bursting joy,
And all eternity employ
In songs around the throne.

MUSICAL SUPERVISION FOR THE CHURCH

SAMUEL M. LePAGE

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THE idea in the mind of the ordinary individual, in reference to church music, seems to be, "The only things which count in a religious song are the words and the sentiment expressed therein." If there is a sentiment of piety running through the song what matters it, as to the tempo to which these pious words are set? Do not the words carry the entire sentiment and the whole message of the song? Why, then, should there be any consideration paid to tunes? We, however, contend that there is a message in the tempo as well as in the words. There is a side to our nature which expresses itself in rhythm and music. And more than this, there is a musical voice for every mood and every emotion. This being the case it would not be appropriate to set pious words to any tune. To the musical mind there is an incongruity in this, which is a shock to the nervous system. One of the psalms which breathes forth piety in every word ought not to be recited to the tempo which expresses the condition of the mind when it is in a rollocking mood. There would be a deep gulf between the sentiment of the words and the tune used. Imagine our surprise, one Sunday morning, on entering one of those churches where modern songs and hymns are not permitted, in hearing one of the psalms sung to one of those lively, "so-called" gospel tunes. We could almost imagine the bones of the good saint, David, rising up in their grave and dancing the tango, all the while gleefully chanting, "Oh, God! my God! why hast thou forsaken me?"

It ought to be remembered that music is the outgrowth of a particular mood and sentiment. There was some particular thing which inspired it. A cursory study of the composers and their work reveals this. Take for instance Handel's Largo. One can almost see the tree under which the musician lay when the inspiration for the music came to him. There is about this composition

the quiet dignity of the stately tree on a still summer day. Take again Saint-Saëns' "The Swan." Here the music inspires the picture of the graceful dignity of the queenly swan as it floats on the placid waters. There is born anew in the mind the desire of the original beholder, to be before God, as white and graceful as the swan. It is not only then that there was a particular mood which produced the music, but the same composition has power to reproduce in the hearer the original emotion. If it is the chant of the monks in some ancient cloister, their particular religious sentiment will be born again in the rendering of the chant. If it is the tower scene from *Il Trovatore* there will be reproduced that sorrow and pathos which filled the heart of the imprisoned one.

These considerations, which are so fundamental to music, ought to be the possession of everyone to-day. But how few there are who really understand and have a taste for the worthwhile in music. The difficulty is that the general public is in the "dime novel" stage of its development so far as church music is concerned. For the "dime novel" reader a story to be attractive and interesting must tell of gun play and portray the baser sex passions. This is the condition of the mind of many in reference to music. There must be the jazz with its noise and syncopation. There must be reproduced the emotional thrills which go with fast living before there is the pleasing effect. This, of course, is not consciously in the mind of the hearer, but it is the unconscious condition of the popular musical mind. Can you imagine a group of "bums" holding a prayer meeting? The prayers that would be offered! One of those war-time enthusiastic ministers furnished us a sample when he prayed: "We thank thee, Lord, that thou art a God with guts." Other uncouth expressions one would expect to hear in a meeting such as this. Now this is a sample of the way in which many congregations approach God in their worship through music. Perhaps God is glad to have them come "turkey-trotting" into his presence. Then again perhaps he would have them come a little more reverently. If they must dance, perhaps he would rather they would come to the measured tread of the "Adeste Fideles." At any rate it is high time that there should be an appreciation for the music which is worshipful. If

we are really intending to live our religious life let us find expression for our religious emotions in religious tunes.

The one department of the church to-day which is the chief offender, in this matter of poor musical taste, is the Sunday school. The Sunday school to-day seems to be quite generally under the spell of the "Billy Sunday jazz." The idea seems to be that the young people will not submit to the old stately tunes. They demand something lively. The composers of these so-called "gospel songs" were in a lively mood when they composed their tunes, hence they supply the need. Their mind was that most any popular tune could have religious words applied and then would come under the class of a gospel song. Why should the Devil wear these tunes threadbare in his service? Why not adapt them to religious use? Because of such wrong thinking as this there are in our Sunday-school song books two-steps and waltzes galore. As they are played in many instances they create the atmosphere of the ball room rather than one appropriate for a religious service. And then some people wonder why there is the lack of reverence on the part of Protestant children for the church.

No wonder there is a lack of discipline and a lack of worship in Sunday schools. How could there be discipline when music is all the while creating emotions which are the opposite of order and worship? Then the orchestra falls in line with the song leader. The idea is to furnish music regardless of the kind and quality. Give the young people something to do and then they can be kept in the church. One orchestra selection is as good as another since there is no thought to be conveyed in words with any of them. This accounts for the fact that recently we heard the orchestra rendering one of the selections played by the mechanical organ on the "flying horses" at a beach resort. We had that sinking feeling that comes with the rise and fall of the mechanical horse as it speeds on its circular course. Judging from the order that prevailed among the children that particular morning they must have had some of the same feeling. Discipline under such conditions is just like expecting an audience to look pious while the speaker proceeds to detail a group of humorous stories. It simply can't be done.

I think it was H. Augustine Smith, of the Boston University School of Religious Education, who told the story of going to inspect a certain Sunday school and tell them wherein they failed. He found a situation much like that depicted above. There was a lack of reverence and a lack of order. At the close of the service he asked for the privilege of selecting the music which the orchestra was to play for the next Sunday. At the close of the service of the following week the director of the orchestra made the statement that he had been directing for a number of years and yet had never discovered that the class of music played had so much to do with the matter of discipline. Evidently there are a number of directors who have not made this important discovery. Some have grasped the situation and are using a worshipful class of music. Others go blindly along in the old road and the net result is that many of the children who attend the Sunday school are simply wasting their time. That is so far as any permanent good in the way of the cultivation of religious sentiments is concerned.

In the regular church service the staid old hymnal serves as an anchor which prevents drifting. The composers of the hymns had the power of expressing their religious emotions in music. When they are followed there is no transgression of propriety. Sometimes, however, the Gospel Song Book comes into play for the evening service. Then such songs as "And he walks with me, and he talks with me, and he tells me I am his own" are among the offerings. It may be that the words and the tune create a worshipful mind within the old saint where the fires of youth are burning low, but the young people are hardly thinking of crosses and crowns as they sing such songs.

It is in the matter of the "voluntary" and the "offertory" that the greatest offense is given in the church service. The church is not able to pay for its musical talent. Nor is it always desirable that it should. Mary and Jennie have been taking music lessons, and they play well. Especially when it is considered that they give their time gratis. Mary's teacher has drilled her on some selection with the idea of training her in technique rather than in appreciation for religious music. But a voluntary is a voluntary—it is simply a selection played at the beginning of the

service. And music is music wherever played. This is the reason why we heard Mary play on one occasion a selection from one of the operas which is too obscene to be permitted on the regular stage. On another occasion we heard her play for an offertory a French love song. And everyone knows that French love is not primarily religious. Though the music was played softly there were brought to mind visions of the sensuous rather than of the religious. Even though the organist was not aware of the import of the selection rendered, the unconscious effect upon the audience was the same as though she had known. Then can you imagine how our sense of the eternal fitness of things was shocked when the pastor announced that after this offertory we would sing "Jesus, I my cross have taken"? We departed from that service with mixed emotions, wondering the while whether we had not somehow been defrauded.

It can readily be seen then that there is a need for a director of music in the church. The minister is a good fellow, but he is as ignorant as the average layman in musical matters. Music was not in the curriculum when he took his theological course. All the risqué music at hand might be played and he would be none the wiser. He might wonder why the service lacked a religious atmosphere, and still he would not connect the lack with the music. Perhaps the time is coming when our theological schools will give courses in music and musical appreciation, but until that time the minister will remain ignorant of musical matters. For this reason there ought to be someone to take charge of the musical program of the church. It ought to be someone who thoroughly understands musical values. In this way the music and the service will be in accord. There will be a religious atmosphere throughout. Then, too, special days can be made more effective because the appropriate music finds its place in the program of the day. This is a part of the instruction which our schools of religious education are trying to impart.

In the meantime the majority of our churches are not financially able to employ a director of music. Especially is this true since there are a hundred and more outside interests which the local church is required to support. Some of them perhaps exem-

plify the thought expressed in the old saying "robbing Peter to pay Paul." However, the situation in reference to the church music remains. One of the things that might be done is for the general church organization and its officialdom to insist that the local church use its own publications. The denominational song books are on the whole worthy productions. At any rate they avoid the excesses to which the independent publishers fall heir. From time to time it might be well to revise even the denominational song books and hymnals in order that the church may have the best and the most worshipful music. It is high time for us to understand that the kingdom of God is not to be entered by following a brass band and a cheer leader. It is a matter of training and building up a religious mind and heart. Preaching and the repetition of creeds will help. There must be the assistance, however, of the organist, the choir director, and the orchestra.

Another step forward would be a committee on music to compile a suitable collection of voluntaries, offertories, and orchestral selections. In this collection there should be selections and suggestions for special days. With such helps there would be no excuse for the organist and the director of the orchestra going astray. There is some wonderful music among the old chants. The monks in their cloister spent their entire time in trying to be religious. They expressed themselves at times in songs which are beautiful and at the same time worshipful. Why should the church forsake these for any of the modern "two-step" tunes which are found in some of our song books. Let the church have its collection of songs and then let it insist that all its membership use it. For those churches that can afford it let them have a director of music. Let us make a business of our religion and employ every agency available. All the psychological principles ought to be employed for religious purposes.

UNEXPLORED RICHES OF THE HYMNAL

JENNIE ANDREWS MOGG

Fort Collins, Colo.

ONE of the richest treasures possessed by the church is the collection of Christian hymns which express the deepest spiritual experiences of inspired saints. Next to the Bible the Hymnal stands to me as the source of spiritual help and vision and the repository of vital truth. Here may be found truth condensed concerning the transforming, virile Christian life, our relationship to God, God's estimate of values, the sureness and security of faith, and prayers, voicing the cry of the penitent and the soul's deepest needs.

Hymns form a connecting link between the successive generations of God-fearing people. The prophecy of the psalmist has come true: "One generation shall laud thy works to another, and shall declare thy mighty acts. They shall utter the memory of thy great goodness and shall sing of thy righteousness." The Song of Moses, "The eternal God is thy dwelling place and underneath are the everlasting arms," has the same power now to inspirit the fainting heart as when the chosen people first heard it from the lips of their great leader. What wisdom in his injunction to Joshua: "Now therefore write ye this song for you, and teach thou it the children of Israel: And it shall come to pass when many evils and troubles are come upon them, that this song shall testify before them as a witness."

Who can think without deepest emotion of the long line—the innumerable company—whose hearts have responded to the melody of the Psalms, who have sung the praises of Jehovah; the Psalms, which play upon every possible emotion, which exhaust the resources of human language to exalt Jehovah in songs of thanksgiving. Every type of human experience, every passion of the heart, from black despair, forsaken by God and man, to jubilant rejoicing; the heart-broken penitent and the victorious saint, and the patriotic heart, as well, all find in the Psalms their noblest expression.

Even our divine Master sang a hymn with his disciples and he, too, found in the Psalms the prayer in which he poured forth the deeps of the agony of his spirit. The great apostle felt the power of "psalms and hymns and spiritual songs, singing with grace in your hearts unto God."

Methodism owes more than can be measured to the singing of great hymns which have moved hearts with a mighty power. Nothing else can so well express the deepest feelings of the inmost life. A study of the Hymnal reveals a priceless heritage. Here we find the work of gifted hymn writers from the early days of Christianity until the present. The oldest hymn, by Clement of Alexandria, goes back to the second or the early part of the third century, and what light it throws upon the attitude of the early church toward childhood that its theme is the singing by children of the praises of our Christ:

Hither our children bring
To shout thy praise.

Infants, and the glad throng
Who to thy church belong
Unite to swell the song
To Christ our King.

Does it not give a thrill to think how short a period elapsed between the love messages of the apostle John to his "little children" and the writing of this hymn? Someone who had looked into the eyes and had heard the voice of the beloved disciple may have passed on his message to Clement. John of Damascus of the eighth century, one of the great hymn writers of the Eastern Church, is represented by the noble Easter hymn, "Come, ye faithful, raise the strain." The ninth century contributes a glowing hymn of praise by Theodulph:

All glory, laud, and honor
To thee, Redeemer, King,
To whom the lips of children
Made sweet hosannas ring!

Four hymns by Bernard of Clairvaux, of the twelfth century, reveal a heart consumed with devotion to his Lord.

What language shall I borrow
To thank thee, dearest Friend,
For this, thy dying sorrow,
Thy pity without end?
O make me thine forever;
And should I fainting be,
Lord, let me never, never,
Outlive my love to thee.

Jesus, the very thought of thee
With sweetness fills the breast;

These illustrate the spirit of his hymns. Bernard of Cluny, also of the twelfth century, sang of "Jerusalem the Golden" in a hymn which reveals a "radiancy of glory" and which remains as a burning expression of the Christian's hope:

O sweet and blessed country,
The home of God's elect!
O sweet and blessed country
That eager hearts expect!

For the translation of these we are indebted to John Mason Neale, "who did so much to make the treasures of ancient church song accessible and usable for English-speaking people." Surely hymns that have survived the centuries "as an utterance of a living faith" are among our priceless treasures.

Dr. Philip Schaff has said, the "church hymn in the strict sense of the term, as a popular religious lyric in praise of God, to be sung by the congregation in public worship, was born with the German Reformation."

In his *History of Methodism*, Bishop Hurst has said:

"Every evangelical revival had been accompanied by an outburst of holy music. The Moravians, whose melodies Wesley heard in the Atlantic storm, echoed the earlier songs of the followers of Huss. Luther, Hans Sachs, and a noble band of singers had made all Germany ring with the stirring chorals of the Reformation. The psalm singing of the Huguenots, says Quick's *Synopticon*, contributed mightily to the downfall of popery and to the propagation of the Gospel in France. In England, Bishop Burnet tells us, psalms and hymns were sung by all who loved the Reformation; it was a sign by which men's affection to it was measured, whether they used to sing them or not. And Methodism, intensely Protestant, antisacerdotal, and claiming for every man the right of personal and social worship, awakened a multitude of singers with new melody in their hearts and voices."

The Wesleys "as choristers of the church universal" early produced a hymn book. Trained from childhood in the highest traditions of music and poetry and with the finest musical and literary taste and ability, they achieved results in hymns and hymn singing that challenge our highest admiration and amazement. "John Wesley's knowledge of the German language opened up to him the splendid treasury of German hymnody." By his skill in translating great German hymns, he made them available for the whole English-speaking church. His translations in some cases were said to excel the original hymns. In Wesley's thought, hymns "were not only intended for congregational use, they were a compendium of theology and a manual of private devotion; and when the voices of the preachers were stilled the hymns remained for the deepening of the spiritual life of the people, the elevation of their worship, and the development of their character." Wesley's musical taste is shown by the fact that for many years the "Messiah" was rendered on Christmas morning in City Road Chapel.

Words fail us if we try to express our debt to Charles Wesley, who stands out preeminently as the great hymn writer and religious poet. The worship of the whole Christian world has been enriched by his hymns, which embody all the essential and vital religious truths concerning this life and the life beyond. To quote Bishop Hurst again: "Nearly one in ten of all church hymns in the best collections are by Charles Wesley—a larger proportion than in the case of any other writer. It is impossible to estimate 'the measure of their influence on the Christian song of the world.'" In his *Short History of the English People*, John Richard Green says that "a new musical impulse was aroused in the people which gradually changed the face of public devotion throughout England." The Welsh Calvinistic Methodists have developed a worship music of their own, rich in bold, plaintive melodies, often in the impressive minor key. Their singing plays upon the spirit like a storm or cataract."

Many others of modern days have made rich contribution to the storehouse of song. It will be a surprise to one who has not made a study of the Hymnal to search out the worthy names

therein, both writers and musical composers, and to find for oneself treasures hitherto unknown. Many hymns that fire one's soul I have seldom or never heard used in public worship. May I mention a few? Milman's "Ride on, ride on in majesty," with its adequate musical setting by Dykes. "Sing with all the Sons of Glory," a joyous resurrection hymn, with music from Beethoven. "When morning gilds the skies," a rich hymn of praise from the German, music by Barnby; Harriet Beecher Stowe's rare hymn, "Still, still with thee," with its setting by Mendelssohn; Bonar's "Here, O my Lord, I see thee face to face," one of the choicest sacramental hymns; "Breathe on me, breath of God," "In heavenly love abiding," "Peace, perfect peace," "I worship thee, O Holy Ghost," by Dr. William F. Warren, with its appealing melody. Consider the deep meaning in this stanza:

I worship thee, O Holy Ghost,
I love to worship thee;
With thee each day is Pentecost,
Each night Nativity.

It is a temptation to extend this list indefinitely because there are so many others equally entralling.

Bishop Warren will ever be held in grateful remembrance because of the memory hymns he selected some years ago, thus introducing me to some of the hymns which are lifelong treasures. To have heard the deep, rich voice of Bishop Warren in the reading of a hymn like "O, how the thought of God attracts" is something to keep in memory.

Experience teaches that it is difficult to get unfamiliar hymns of the best type sung satisfactorily by choir and congregation. It is a rare thing to find a choir that appreciates the importance of the hymns in worship. One leader in a university city stands out because he put the same painstaking effort upon the hymns as any other part of the music and required that they be sung in the most effective way. O that our young people might be trained to an appreciation of these choice and uplifting hymns of beauty and fire and intensity and store them away in memory. Who can tell what influence a single line may have in some moment of crisis? It may give its message just when most needed. George

Croly's beautiful hymn, "Spirit of God! descend upon my heart," contains a line that has very deep meaning because of personal association, "Teach me the patience of unanswered prayer."

One successful pastor who is now a bishop used to follow this plan: The same opening hymn on Sunday morning was used for a month and on the last Sunday the regular attendants were supposed to be able to sing it without the book.

What a gain it would be if there could be a return to the singing of hymns by the family group as so delightfully pictured in "The Cotter's Saturday Night." Precious memories are awakened by the thought of earnest religious training in the home which hallowed all the deep devotion of family love. The hearts of childhood do respond to the children's Saviour. There is a memory of a child singing softly after going to bed at night, "Jesus is mine," not realizing that she was heard. One small lad under my care a few years ago specially enjoyed singing hymns on Sunday afternoons, and he made good choices, too.

It will be remembered that when the General Conference met in Baltimore, the Conference visited Washington for the laying of the corner stone of one of the buildings of the American University. The German delegation was seated in front and they sang Luther's hymn, "Ein' feste Burg ist unser Gott." President Roosevelt, who was present to give an address, arose and sang with them most lustily. At the conclusion of the hymn, he exclaimed, "I sing very badly but I did enjoy singing with the brethren." Thus do great hymns make a universal appeal.

It fell to me on one occasion to speak to young people at a district meeting concerning missionary work. After making an earnest appeal for worthy ideals with all intensity, imagine my reaction when the choir arose and sang in an excruciating way, "Let the rest of the world go by"! How different the effect if they had sung, "Fling out the banner," with its stirring music, or some other thrilling message. One Sunday morning at an Annual Conference when the usual crowd thronged the church, the choir rendered beautifully a *Te Deum* by Dudley Buck which was soul-uplifting for me. But before it was finished the effect was spoiled by the impatient remarks of some good people behind me

who wearied of its length and had absolutely no appreciation of its worth. Surely there is room for some education.

A teacher of music in the public schools of one of the cities on the Pacific Coast was met one day by an Italian, who, to her amazement, began in a most demonstrative way to pour out his thanks for what she had done for his family. When asked for an explanation his story was that in Italy he and his wife were musicians and were acquainted with the best in music. When they came to this country they were obliged to earn their livelihood in other ways, but they still clung to their loved music and desired to teach it to their children. But the children had picked up the jazz music of the street and were ashamed of the music of their parents and refused to have anything to do with it, saying that was not the kind of music used in America. The parents were greatly distressed, but in the public schools the children had been brought to an appreciation of good music and for this the father was seeking to express his joy.

Hendrik Van Loon says in *The Story of Mankind*:

"My earliest recollection of music goes back to the afternoon when my mother took me to hear nothing less than a Bach fugue. And the mathematical perfection of the great Protestant master influenced me to such an extent that I cannot hear the usual hymns of our prayer meetings without a feeling of intense agony and direct pain."

May not an emphasis upon hymns that awaken a sense of the majesty and holiness of God and the purity and beauty and strength of Jesus Christ contribute to the creation of an atmosphere that is needed in our churches to-day?

THE HOLY SPIRIT THE DISTINCTIVE AND PERMANENT POWER IN CHRISTIANITY

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IN connection with spending much of my life among a most lovable people who suffer more from religious inequalities and oppression than any other people on earth, I have watched the working of the gospel among them. In addition I have just finished doing the same for a time in Japan, China, and Korea. Through these varied experiences two questions have pressed for an answer. One, What is there in Christianity distinctive from that which is found in other religions? The other, What was the new dynamic, saving, driving, spiritual power which alone explains the undoubted triumphs of the Apostolic Church? The only satisfactory answer I have been able to find is expressed in my heading. In this article I shall tell of some of the things I have observed, heard and learned that have wrought this faith in me.

Beginning with the baptism of Jesus at the very opening of his public ministry I find this truth brought to the front. The revelation which enabled John to recognize Jesus from the rest of the crowd put emphasis not on the matchless earthly life of Jesus, nor even on his atoning, redeeming death, but on "He that sent me to baptize with water, he said unto me, Upon whomsoever thou shalt see the Spirit descending and remaining on him, the same is he that baptizeth with the Holy Spirit. I have seen and have borne witness that this is the Son of God." With this message from heaven that the distinctive work of Jesus is to baptize with the Holy Spirit the gospel message opens.

Applying this testimony of John to a study of the life of Jesus, we at once face the fact that even Jesus, as our moral model, did not enter upon his public ministry until he was baptized with the Holy Spirit. What a vital example for ministers everywhere. The next revelation of the gospel story is that even Jesus did not enter upon his temptation until he was "full of the Holy

Spirit." Is it any wonder that he resisted and remained "without sin"? As one recalls the failures that have come to the church through the centuries because of the moral breakdown of both laymen and ministers, can it not be explained in that they have neglected securing the distinctive equipment of Christianity and have attempted in the "energy of the flesh" that which Jesus himself, as our moral model, faced only in the "power of the Holy Spirit"? When we are made ashamed by the report of the moral failure of professed Christians, are we to be ashamed of Christianity, or are we to recognize that the one who failed in the hour of testing was living without the distinctive equipment provided in that which is distinctive in Christianity? Had Christians from the beginning of church history always remembered that the equipment necessary to withstand "the wiles of the wicked one" is nothing less than that which Jesus himself had in the wilderness, what a different place Christianity would have in the world to-day.

Further following Jesus as our model into the ministry, we hear him say concerning himself as he enters upon his public ministry, "The Spirit of the Lord is upon me because he hath anointed me to preach the gospel to the poor." Behold and wonder at the Lord Christ anointed from on high, preaching the gospel to "the poor." What a standard for the missionary and the pastor! One of the missionaries tells that he was passing through London when Spurgeon was at the height of his world fame, and of going to hear him in his own Tabernacle, and of how at the close of the sermon Mr. Spurgeon held a reception in his church parlors. During this reception the missionary was introduced to Spurgeon as a missionary of the American Methodist Episcopal Church. He reports that Spurgeon in his own intense manner said only, "Don't become too respectable, don't become too respectable," meaning do not get away from the poor; and not getting away from the poor was Spurgeon's power to the end of his day. The anointed Christ never got away from the poor and herein lies his growing power over the nations to the present hour. Christ filled with the Holy Spirit preaching to the poor is the first perfect glimpse that we get of the distinctive character of the religion of the Christ

and early Christianity. Throughout my entire ministry this incident in the life of Jesus has appealed to me this way. If even the Christ did not attempt to preach the gospel to the poor until he himself was anointed from on high, how much more should not weak and sinful I?

It may be helpful at this point to remember what is meant by that which is distinctive in Christianity. We call the fifth book of the New Testament "The Acts of the Apostles"; but it would be more accurately named The Acts of Christ through the Holy Spirit. For it was a new spiritual life coming down from the Risen Lord, and, like all other life, had to be experienced to be to any extent understood. We accept the idea that there are in our human personality body, soul and spirit; but who can put into language an explanation of the interplay of body, soul and spirit? Jesus spoke of the Holy Spirit as a person. We do not have to intrude our conception of a physical personality so far as to make the Holy Spirit like an individual human being. Christ also speaks of the Holy Spirit as coming from God and from himself. He further taught that he would baptize his people with the same Spirit that from the Father dwells in himself, and thereby give them the indwelling of the Father, Son, and Holy Spirit. That is, it is the comforting, strengthening fulfillment of the promise, "Lo, I am with you always even unto the end of the world." Paul calls all this a mystery, but a fact. In the scientific world most marvelous applications are now being made of electricity, but who knows what electricity is? Shall we stumble over spiritual mysteries and not use the spiritual power, or shall we let the marvelous advance of applications made in the scientific world shame us for not making more and advanced discoveries concerning spiritual powers that are for us in the spiritual realms of life? Could the disciples as they waited have told exactly what they expected? Yet they waited and believed that "not many days hence" they would receive the "promise of the Father." So while they waited, the Holy Spirit came and gave them the empowering experience. This diversion is for the purpose of saying that even though there may be some Thomases, yet we must accept the fact of the empowering Holy Spirit or give up that which distinguishes

Christianity from other religions and leaves her as weak to save from sin as they are, and deny her permanent power. Let us rather be so filled that we can say with the beloved disciple, "We know that we know."

I will relate a recent missionary experience to make more clear my meaning in the use of "distinctive." A missionary had preached on the streets and shortly afterward was met by a Confucianist who said, "I heard you preach on 'Blessed are the pure in heart, for they shall see God.' You know that it is impossible, for there is no power known that can purify the heart. We go to our temples and then to our brothels." That gave the missionary his chance to lovingly tell that man, of another religion, what is distinctive in Christianity. Confucius gave the best ethical teaching apart from Christ of any religious teacher. How often have I heard missionaries from China say, "There is no empowering force in Confucianism that enables the people to live up to its teachings." I was tremendously impressed with this in my recent visit to China. There is good teaching in all religions, but none except the Christian reveals God as a loving Father, his Son as a personal Saviour, and as distinctive the indwelling Holy Spirit to empower and comfort, and in these great truths is our missionary message to the Christless nations.

Including men and women there are about three hundred missionaries of our church in India, including ordained ministers, teachers, local preachers, exhorters and Bible women; there are about eight thousand Indian workers. It is to the development of these eight thousand that I, with most of our missionaries in India, give much of my time. As this article largely grows out of my missionary experience, how can I better, as we phrase it, put over my message than to invite the reader to "listen in" to a meeting with a company of leaders of the Indian Church? Also to keep in mind while "listening in" that they are to the non-Christian world about them what the disciples were to surrounding non-Christians of their times, "Christ's witnesses."

I sometimes say to our Indian preachers, "We read about the 'Early Fathers'; you are the 'Early Fathers' to the church in India." Many of such meetings in India are most informal; they

ask me questions, I give answers, ask them questions, and comment on their answers. With these explanations let the meeting begin.

One of our Indian ministers rises and says, "We can read in a very short time all that we have of the sayings of Jesus, but the disciples were with him for about three years and heard words of infinite wisdom drop from his lips. When Jesus was about to leave them he said, 'Ye are my witnesses.' The work of a witness is to tell what one knows. Surely there were never any others so well prepared to witness; then why did Jesus say to them, 'Wait, do not begin, tarry until'?"

"That," I answer, "is a very practical question and is worthy of an answer. Let us begin by looking at some of the requirements Jesus made of his witnesses, and then judge as to whether or not that which you have mentioned was an all-sufficient preparation.

"As thou didst send me into the world so send I them into the world," suggests one requirement. By his purity of life, his deeds of mercy, and illuminating spiritual teachings, Jesus so showed forth the Father that he said as he closed his ministry, 'He that hath seen me hath seen the Father.' Were the Peter who had received all you mention, but who denied him, and the 'all' who forsook him and fled, when there was trouble, ready to withstand the oncoming storms of persecution and remain true and live the kind of lives that would reveal Christ to the world as he had revealed the Father?"

All answer, "NO, NO, NO."

"The sermon on the Mount was the Constitution of Christ's kingdom, and the witnesses would be expected to live up to the Constitution. Let us see if they were ready. Try to comprehend the deep spiritual meaning in the mind of the Christ when he said, 'Blessed are the poor in spirit,' 'The meek,' 'They which do hunger and thirst after righteousness,' 'The merciful,' 'The pure in heart who see God,' hear him say, 'Ye are the salt of the earth,' 'Ye are the light of the world.' Therefore 'Do good to them that hate you,' 'Love your enemies,' 'Bless them that curse you,' and so on and so on. In the face of such requirements were they ready to bear witness to Christ with their lives as they did then, or is it now

possible to human nature not endued with power, to live such a testimony?"

Again all answer, "NO, NO, NO."

"Look at another requirement. When Jesus was leaving his disciples and defining their work he explained that he would first send the Holy Spirit 'unto you,' the leaders of the church, and then when he is come 'upon you' he will convict the world of sin. That is the divine order, the 'Holy Spirit' first upon you the church, and this order can no more be reversed than we can cause the sun to rise in the west and set in the east. Without the fullness of the Holy Spirit in their lives could they so preach as to convict of sin, and if not they, can we?"

All again answer, "NO, NO, NO."

"Well, many other reasons could be given why Jesus said to them and to us 'Tarry—until.' But let us now see what kind of special preparation they received or inquire what was the difference in the disciples before and after Pentecost?"

One of our preachers answers, "They received an entirely new and spiritual revelation of Jesus glorified, and of the spiritual nature of his kingdom." "That is fine," I answer, "for before they clung tenaciously to the hope of a temporal kingdom, but after the Holy Spirit had glorified Jesus before them they saw him in all his divine glory as a spiritual king and got a clear spiritual conception of his Kingdom. I will illustrate what I believe came into their lives at Pentecost by using the best illustration I know. I rose at an early hour in Darjeeling and took a poor little tin lantern and groped my way up to a good observation elevation. Then, turning my eyes eastward, I peered into the darkness and waited. Soon the dawning morning light relieved me of the necessity of my poor little tin lantern and uncovered Mount Everest, and the surrounding mighty ranges of God's most majestic mountains. I beheld them projected over five miles up into the skies with their matchless grandeur becoming more sublime every minute in the enlarging revelations of their vastness by the rising sun. I stood in awe, I wondered, I worshiped in the presence of God's masterpiece in mountains, and cried out, 'Holy, holy, holy is the Lord God Almighty, the mountains are full of his glory.'

"I believe that to the wondering, worshiping disciples on the morning of Pentecost was given a revelation of the ascended Christ as much more glorious, than what I had seen as the heavens are higher than the earth, the spiritual superior to the material, and the Christ the Creator to the material mountains he had created. The Holy Spirit at Pentecost so glorified Jesus as to reveal him as the Christ of God. And all this with such spiritual empowering that the same Peter who a little time before in confusion and doubt had denied, now had such a revelation of the Christ that he leaped to his feet and testified with so much convincing power that three thousand, probably many of them the same persons as had cried 'Crucify him,' now convicted of sin, cried, 'What shall we do?' Peter taught them and so assured them that the 'Holy Spirit' was for them and so convincingly that 'They that gladly received his word were baptized, and the same day there were added unto them about three thousand souls.' Could such wonders happen then or now except where the witnesses were clothed with power from on high?

"We are now at the climax of Christ's teaching concerning the Kingdom and it is worth our while to get our bearings. The disciples had had the facts of the gospel, including the resurrection, for seven weeks, and the ascension for ten days, and there were no additions to the church, but suddenly that which Jesus made the ultimate purpose of his work when he said, 'It is expedient for you that I go away, for if I go not the Holy Spirit will not come, but if I go I will send him unto you.' The crowd could hear without any moral transformation the fact of the resurrection, but when Christ's full purpose was accomplished and the Spirit came and performed his promised offices, then the full evidence was in, the church was born, and the Kingdom fully inaugurated on the only principle for which in its spiritual nature it can anywhere be perpetuated. This is that which distinguishes Christianity and is her permanent power.

"What other change came over the disciples after Pentecost?" One of the preachers with his eyes all moist with tears of joy answered, "Out of weakness were made strong." "What do you mean?" "Their former unholy ambitions and petty rivalries and

jealousies disappeared from their lives and in their place there came such changed characters that even their enemies took knowledge of them that they had been with Jesus."

"Excellent, but I notice you do not mention any of the supernatural gifts connected with Pentecost."

They answer, "No, they were neither vital nor permanent and we are only calling up that which can be anywhere. They were made men of character. The spirit of holiness took possession of them and that is everything."

Then I go on to say, "If such transformations should take place in the lives of about five million Christians now in India of all denominations and among the so-called Christian nations, how long would it take for such testimony to win its way among the Christless nations?"

They answer, "It would soon win its way." I continue, "Here is the question to be answered, 'Is there any power in the universe that can bring to the nations such a change except that which brought it about in the disciples? Is there any other way this power can be brought to the nations except according to Christ's order, that the Holy Spirit should fall first upon the churches within the nations and then that the nations should be convicted of sin and repent? I think there is encouragement for the churches in the fact that that which is good in the Christian nations—and there is much—has come through the Christians. Can we not have many more Spirit-filled Christians? Surely, we can. It does not help to ignore all the good that is in the churches and the Christian nations. Who among us does not owe his conversion and high Christian ideals to a Spirit-filled mother, or parents, or pastor or some other friend? The Holy Spirit is not withdrawn from the church, thank God. Our trouble is that we cannot say, 'They were all filled!' Surely, we can all work to have a greatly increased number of Spirit-filled Christians, each beginning with himself. Is this impossible? Is the outlook hopeless? Thank God, all this is attainable and we have God the Father, the Son, and the Holy Spirit on our side more than all that can be against us. Let us thank God and take courage."

"Name another, after Pentecost, change in the disciples."

One answers, "They were filled with holy enthusiasm as witnesses." "Great, for when for their boldness 'the scribes and elders, and Annas the high priest' and many others in high authority warned them 'to speak no more in his name,' what did they do but answer, 'Whether it be right in the sight of God to hearken unto you more than God, judge ye.' Then they went to their own company, gave thanks, and prayed, 'Grant unto thy servants that with all boldness they may speak thy word,' and went on with their witnessing, 'rejoicing that they were counted worthy to suffer shame for his name,' 'and there were added unto the church daily such as were being saved.' In one of the Indian cities there was a highly educated Indian Christian having a lovely home and a blameless reputation, but an entirely fruitless life so far as a soul-winner is concerned. One day a company of us were in a little room praying for the power to witness, and the blessing in a very gracious manner came upon this young man. I saw him about two weeks later, heard his story, and he had done more for Christ in those weeks than in all the rest of his life; but this would not have happened except for that little prayer meeting. Could not this happen in any Indian or home church? Brother pastors, give God such a chance to fill your people with holy enthusiasm as witnesses for Christ.

"Well, in what other way did Pentecost change the disciples?"

Another preacher answers, "They were endued with an entirely new power in prayer."

"An excellent answer, for how little they seem to have known about prayer before. See Peter, James, and even John the beloved, and all others sleeping near where the Master was in such agony in prayer that 'His sweat was as it were great drops of blood falling down to the ground.' This is one of the most fruitful changes that took place in their lives, for only through this could they retain and maintain all the rest and continue in companionship and partnership with Jesus Christ in the building of his Kingdom. Through prayer they daily knew the plan of God for their lives and work, and on the wires of prayer they brought down God's dynamic power into the world. Further, they were endued with wisdom and power for each new emergency and service in the

church as it grew and developed. Pentecost was but the beginning, then in a new manner the Holy Spirit came into the world, but new baptisms were given for each new service. This is as truly possible to-day as then and is absolutely necessary that each effective witness anywhere in the whole world shall have a special equipment and special leading and wisdom for the special work each one has to do. Thank God, numbers, nor distances, nor languages, nor centuries trouble the Holy Spirit. He comes from the throne of grace and the throne is accessible to all. Jesus said, 'Greater works than these shall ye do because I go to my Father.' There are no more geographical limitations for those who pray to him who baptizeth with the Holy Spirit.

"What else that was new came into their lives at Pentecost?"

One answers, "They were filled with joy." "Yes," I reply, "and that was one of the great things that happened. Jesus reached a climax in telling that for which he came into the world when he said, 'These things have I spoken unto you that my joy might be in you and that your joy might be full.' When you Indian ministers go into the villages among the sad-faced people of India, their keen eyes scan your faces and if they see there the same sadness that is in their own, you have lost your case before you open your mouth. But if you go singing and rejoicing they will say, 'These Christians have something we have not.' They will listen, hunger, seek, and find. Paul wrote to Christians, many of whom were slaves, 'Rejoice.' You may not be able to rejoice in your salary, your church, your choir, even your home, but you can 'rejoice in the Lord.' Paul adds, 'And again I say rejoice.' When pastor in Calcutta there was a poor, helpless, rheumatic widow living on a pittance from the poor fund and giving back a tithe. Yet she was so joyous that the officers of the church vied with each other to see who would have the honor of helping her up and down. Later she was taken to the great Calcutta hospital and she so won the nurses that when visitors came they took them to see her. Among them was the wife of the governor. She brought her state friends, and the widow so won their hearts that when she died the governor's wife and state friends followed her to the grave as mourners, so that the poor, rheumatic, joyous widow

Morris had almost a state funeral. It was joy in the early Christians that won their way. A Christian was before the Roman emperor simply because he was a Christian. The emperor said, 'If you do not deny Christ, I will take your property.' The Christian smiled and said, 'My property is in heaven.' 'Then I will take your life.' The Christian continued to smile with joy and said, 'My life is hid with Christ in God.' A Roman emperor mused thus after many such experiences: 'One of my predecessors sentenced Christ to be crucified, and the empire has done its utmost to obliterate this faith. We have put the Christians in the dungeons, they have fled from our persecutions to the catacombs, and they have there sung their joyful songs of a living Jesus and life eternal, and while our chariots in the light have been rolling into oblivion the Christians have won the empire, and he cried, 'O Nazarene, thou hast conquered.' Give us enough such joyous Christians here and one glad day India too will say, O Nazarene, thou hast conquered.

"Well, did they receive anything more?" A joyous preacher answers, "O, yes, and the best of all, the greatest thing on earth or even in heaven, Love. God is love and the Holy Spirit transplanted the very love of God into their hearts, and they began to so love one another that all knew they were Christ's disciples."

"Thanks," I reply. "You have used an exceedingly suggestive word, 'transplanted.' A mother may love her child with all her heart yet she cannot transplant her love into the heart of her child, but the work of the Holy Spirit is to take the very love that is in the heart of the Father and Son and shed it abroad or transplant it in our hearts. That is what happened and they began to love as Christ loved, young people, old people, bad people, good people, rich people, poor people, yea, their enemies, too, and so lived the Sermon on the Mount. They loved others so much more than the comfort of their own selves that their enemies 'took knowledge of them that they had been with Jesus.' That is, they had such wholesomely superhuman love and yet were so humanly lovable that they won everywhere. Is there anything else the church now needs everywhere more than such a baptism of love from above?"

It is about time to close the meeting, but before doing so let me announce the line of subjects for succeeding meetings, which are, "Christ and the Holy Spirit," "The Holy Spirit in the Gospels," "The Holy Spirit in the Acts." Then that should be followed with a study of the prominence given to the Holy Spirit in each book of the New Testament. Each book will show what the apostles thought. That in this resides the power of salvation, and that everything in the work of Christ leads up to and culminates in this Divine gift, and this is the distinctive gift and the source of the distinctive power in the Christian religion. If any reader doubts, try such a course of study, or if a preacher, preach such a series of sermons and there is one who has no fear of the outcome of such a study and sermons.

These should be followed with a study of the Holy Spirit in the early church, and there it will be found that so long as the church was true to the great central truth, she prospered. Also that when she became rich and great and trusted in other powers she went into what we call the dark ages, and they were indeed dark. She continued there until Martin Luther and good men associated with him began to lead her back. Others followed him and later came John Wesley. A man recently said to me, "John Wesley interpreted Christ better than any other since Paul." Granted, but can we believe that even Wesley got all the gold out of God's mines, and that he attained unto all the wealth there is for the church for every age in "the unsearchable riches of Christ"? Is it not a vital question, how far we are back on the road to that which the church lost? How far is the church short of the power she must have to accomplish her mission in present world conditions? I was greatly influenced in my early ministry by reading a tract from the pen of that remarkable man, Daniel Steele, called "The Holy Spirit the Conservator of Orthodoxy." He defined orthodoxy as "right beliefs in respect to fundamental Christian doctrines." Good as all that is, and it is good, I have long as a missionary felt that mere orthodoxy is a poor substitute for the necessary dynamic power of a Spirit-filled church prepared for every new national or international situation at any time through the centuries.

For the purpose of encouragement, I will relate, out of hundreds, three incidents from the mission field, one from Japan and two from India. While I was dining one evening recently in Japan with the missionaries of Nagasaki, Miss White told me the following story, which she said she had often heard from Miss Russell, one of the earliest missionaries there, and now deceased. They had in those early days but a few people who called themselves Christians, and they said, "The Holy Spirit is for you missionaries, but not for us Japanese." The missionaries testified that they had nothing that was not for the Japanese, and finally the Japanese Christians set apart a night for prayer when this matter was to be tested and settled. The missionaries went one place to wait upon God, the women and girls another, and the men and boys another, and all prayed. At about eleven o'clock, simultaneously the Spirit fell upon each group, and they came running together to their common meeting place to report to the missionaries. The meeting opened by one boy standing with his face all aglow, and the tears of joy coursing down his cheeks, and amid his sobs crying out, "IT IS TRUE, IT IS TRUE. NOW WE KNOW THAT THE HOLY SPIRIT IS FOR THE JAPANESE." Then the men and women joined in the testimony and they all together testified, "IT IS TRUE, IT IS TRUE. NOW WE KNOW THAT THE HOLY SPIRIT IS FOR THE JAPANESE." In these prayer meetings Methodism was born in Nagasaki. Does it not remind one of Peter's defense when he testified to the church at Jerusalem concerning the first meeting among the Gentiles in the house of Cornelius, saying, "When I began to speak the Holy Spirit fell on them as on us at the beginning," and then added, "What was I that I could withstand God?" Thank God the Japanese in modern times also received the Holy Spirit.

About twelve years ago I arrived at Muttra, India, one Friday morning for a District Conference. At the first devotional service there was a full attendance of those in our several institutions, as well as the District Conference members. I preached on "These things have I spoken unto you that my joy might be in you and that your joy might be full," showing that it was the purpose of Christ that we should have the Holy Spirit and be joyful Chris-

tians. At each service Saturday and Sunday I kept on presenting the gospel provisions as a royal wedding feast the King of heaven had prepared on a divine eternal scale, and I was there simply to say, "Come, for all things are now ready." Nothing special happened Saturday or Sunday except that I could detect a deepening of conviction and a growing intensity of hunger for that which was provided in the gospel feast. But on Monday morning just before I rose to speak, a very unusual thing for India happened. One of the timid, retiring girls in one of the higher classes rose and asked the privilege of speaking, which was freely granted. Then she told of how she was convicted at the Friday morning service of not having the joy of the Holy Spirit and of how she purposed in her heart that she would seek until she found, how much she had been in prayer, and that when alone in prayer on Sunday afternoon, the baptism came and filled her with such joy that she could not keep still, and was therefore doing this extraordinary thing for an Indian woman. The service was in the central hall of a school building and behind the desk there were two large class rooms. I said to this girl, and the lady missionaries, "Please go into these rooms, and all of the women and girls who desire to pray for the infilling of the Holy Spirit may follow." It seemed as if they all followed, and such weeping, confessing of sin, and crying for mercy as went on in those rooms for several hours can never be forgotten by one who heard it. Then the infilling and the rejoicing that followed I think could not have been exceeded at the original Pentecost. A similar meeting with a similar outcome went on in the main auditorium for the men and boys, where there was a similar outpouring of the Holy Spirit. All our best workers throughout that northern country were those who that day or in similar meetings elsewhere received the Holy Spirit, and there is no other explanation of India's mass movement but meetings like that scattered over the years in the various mission centers.

About twenty-three years ago I remember going to Meerut. Dr. P. M. Buck, one of the greatest of modern missionaries, had recently been sent there. There were but few Christians and workers. I remember speaking one morning on the greatness of our

opportunity, the intensity of the opposition and persecution and that our only possible hope was in the workers having a special infilling of the Holy Spirit for this special task. At the close of the address we went to prayer. Breakfast was forgotten, and the praying and confessing in great intensity went on for hours. Then the "Holy Spirit fell on us as on them at the beginning." Meerut soon became the center of our great mass movement. From the territory then in the Meerut District six or seven new districts have been formed, and in their territory we have over one hundred and fifty thousand Christians, and still the reduced Meerut District has the largest Christian community of any one District in our church anywhere in the foreign world, and the work goes on gaining momentum with the passing years. Several of the young ministers, then newly graduated from our theological seminary, who were present that memorable morning are still leaders in the great movement. One of them, under the inspiration of the Holy Spirit, became a poet and composed hymns in metrical rhyme full of the gospel story, to the airs of the village songs, so that the people had not to learn foreign tunes—a most remarkable achievement for that part of India. Therefore these hymns are being sung by hundreds of thousands of Christians of all denominations and are being heard and sung by non-Christians to such an extent that Christian truth is permeating and preparing the hearts of multitudes yet to be Christians. That first meeting no more tells the whole story than did Pentecost, but both put the right spirit into the movement. The life of a wonderful company of consecrated Indian ministers has gone into the movement. (There is here a great story yet to be told.) The movement centered for years in an apostle not named Paul, but Buck—Buck's life, faith, catechisms, letters, exhortations, travels, Bible expositions, summer schools, example. "This one thing I do," and his prayer life have all gone into the movement. Other missionaries as leaders have followed in his footsteps and Benson Baker, there now, needs your prayers, for great indeed are his opportunities and responsibilities.

In conclusion, side by side with the church's need of the Holy Spirit should be placed the converse and equally vital truth, which

is, that Jesus Christ and the Holy Spirit have equal need of the church. They can no more do their work without the church than the church can do her work without their presence and power. "The church," the Bible says, is "The Body of Christ." Christ and the Holy Spirit have made themselves wholly dependent upon having a body to be the organ of their work in the world. In Paul's letter to the Ephesian Church he makes much, but not too much, of "Our inheritance in Christ," but he turns this completely around when he prays for that church, "That the eyes of your heart may be enlightened." For what purpose? That they might have a real spiritual vision of the equally vital great truth, namely, "What is the riches of the glory of Christ's inheritance in the saints." That is, that there is an interdependence, the church and the Head of the church equally need each other. It is now not so much "Christ after the flesh" with which we have to do, but "Christ after the Spirit" everywhere seeking for hearts and lives that will admit him and become the body through which he and the Holy Spirit can carry on the work for which Christ gave his life. Christ and the Holy Spirit are everywhere seeking for "temples in which to dwell." When I last arrived in New York I had a special comforting message for a friend, and went to the phone, only to be told, "Line busy." I tried again and again only to be told again and again, "Line busy, line busy." My attitude toward my friend is the attitude of Jesus Christ and the Holy Spirit toward every Christian and every church everywhere. Here is the vital question: Is your line too busy to listen and obey our Lord's farewell command, "Tarry—until"?

ANCIENT FORMS OF PARTY STRIFE

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WHAT a pother it has been: this pulpit polemics, and newspaper steeple-chase anent matters of catechism and creed! Fundamentalists calling the Modernist "apostate," and dooming him to dire unpleasantness when the Books are opened; Modernists calling the Fundamentalist "mossback," and listing him with the long-nailed fakir worshipers of the virgin-born Buddha. Grim-visaged war with wrinkled front has held the stage for many noisy months, and words, words, words have disquieted the world.

It has been a serious matter for pious souls, and the piety has not all been in one camp. Very sincere Christians have anathematized the "beastly Darwinism that makes fish and lizards our beginning instead of God." Very sincere Christians have declared that "if Jesus should return, he would be ill at ease in reading the pronouncements of traditional orthodoxy, that have usurped the place of his simple religion."

Everybody has wondered what it means, and whither it will lead, and if the faith of the Fathers might not be discredited forever. Now if everybody will bide in patience the controversy will settle itself. The tumult and the shouting will die for want of breath; the captains and the kings depart for want of listeners. The Modernist will grow sated with newspaper space, the Fundamentalist will recover from his hysteria, and silence, like a poultice, will heal the blows of sound.

It is not the first time the church has suffered with growing pains. It is not likely to be the last. A recent book of faultless English and frightful morals, which has passed eight printings because of one or the other, reads, "Time brings about old happenings, and changes the name of what is ancient, in order to persuade himself he has a new plaything." Another book of earlier date and also of questionable morals, declares, "That which hath been is that which shall be, and there is no new thing under the

sun." The Fundamentalist and the Modernist are old scrappers under a new name. The blasé old world has seen the like before. All this vehemence and bluster has not even the virtue of novelty.

As early as A. D. 200, Tertullian was scandalized that the Valentinians had tampered with the Scriptures in order to censorize the Virgin Birth. Earlier than this there seemed to be a coolness between Saint John and a gentleman named Cerinthus. The canny church fathers hint that it was because this same Cerinthus had protested the Virgin Birth. To be sure, Saint John himself had not mentioned this dogma in his Gospel. That was his own affair. But the Fathers assure us that he lost his temper when it was impugned.

Perhaps I had better not enlarge upon what is called the homo-ousian controversy. In its day it was a live wire; or, better yet, let us say that it kept the church in hot water for a hundred years. The change of a single letter in the Creed would summon a Church Council, and as a pagan columnist writes, "cover the highway with galloping bishops."

It would require a divining rod, or a senatorial investigation, to decide what theory of Christology was in the ascendant during the see-saw years when Athanasius the orthodox (sometimes) and Arius the heretic (sometimes) were oscillating up and down, back and forth, between desert banishment and the episcopal palace. And what shall I say of Chubb, and Bahrdt, and Paulus, and Schleiermacher—what juicy memories of classroom dialectics are suggested by these uncanny names, names that now stand like crumbling milestones along the path up which church history has trudged.

These names have been preserved because many of the theories advocated were new at the time. The lusty champions in the present controversy may not hope even for this equivocal immortality. They have been digging in prehistoric cemeteries. The issues discussed are dead issues, and dead issues are not impressive when disinterred. Even Tut-ank-Ahmen would become stale and commonplace if dug up too often; and many of these modern ideas that have made reporters chuckle and churchmen gasp, are as dead as King Tut; some of them have been buried almost as long.

Yet how vital these theological fisticuffs in the past seemed in their day and generation. Church Councils, as now, wrangled over "The Decay of Faith," and pulpits deplored "The Defection of the Masses," and the market-place buzzed with "The Sad State of the Church"—all running true to form—and the wreck of matter and the crash of worlds seemed at the door, as in this year of portent, 1925. But *cui bono*? The sedate body of believers went on its way, heeding but little the warring sounds of snarling pulpit and clacking council; for was it not written that the gates of hades should not prevail? Wouldn't it be comforting and reassuring if in some long-lost manuscript this old promise were found to read: the gates of Hermes shall not prevail against the church? Only the change of a letter or two, and what a difference it would make; for Hermes was the one god among all the gods who had the gift of gab. It would guarantee at any rate that the church should not be talked to death.

Nothing, of course, will be settled by these latter-day discussions. In matters of the heart, discussion never settles anything. In matters of the head, vituperation never does. The kingdom of Heaven cometh not with observations. Truth is not to be unriddled by much speaking; it may not even be lured by logic. Until the fever subsides, I suppose the Modernist will go on boasting of his great-grandfather, the dryo-pithecus of the Siwalik hills; the Fundamentalist will go on religiously and serenely reading "Selah," and "Asaph," and "Higgaion"—for so it is written in the book of Psalms, according to his Majesty King James I; and if Saint Paul was satisfied with the King James version, it is good enough for us.

Let us remember that church history does not move in straight lines. It swings in cycles, and each cycle consists of four segments. These segments we call the mystical, the doctrinal, the scholastic, and the critical. In the first, or mystical period, the truth is held in solution. It is more or less vague and amorphous. In the doctrinal period this truth is precipitated and takes concrete form in doctrine and creed. In the scholastic period the plastic doctrine is run into molds, and settles into cast-iron shape. Then begins the critical segment when men chafe against these

rigid forms, these crystallized formulæ, and seek to get back to elementary principles.

For some years past we have lived in the critical period. We have been taking nothing for granted. The scientist with his lens, the archaeologist with his pick, the chemist with his retort, have unsettled so much that seemed settled, that we are grown suspicious of affirmation, discourteous toward cock-sureness. So many of the credos of the fathers have been led to the back door, and bowed out into the alley-way. The atom, which once stood so solidly at the bottom of things, has been crumpled up and pulverized; the light beam, once regarded as direct and straightforward, has been proved crafty and crooked. The Gulf Stream has been put on the witness stand, and required to prove identity. Our near-by neighbor Mars, upon whom we have depended in emergency, has made as though he might drop in by venturing nearer than he has been for a thousand years, and then has passed us by without even a wave of the hand or a nod of recognition. It has been a hard time for ancient landmarks. Dust is no longer accepted as a voucher for genuineness. It has been distinctively a critical period, and the theological antique shops have come in for an airing.

There are signs in the air that a change is coming. Theomancy, hieromancy, gyromancy, what not, the oracles are telling us that another cycle is about to begin, that we are on the threshold of a modified mysticism. A recent article by Dr. Joseph Fort Newton seems to sense the situation. The new tendencies of the age, as he interprets the age, include a desire to live spiritually, a reappraisal of religious experience, and a rediscovery of the Inner Life. Bishop Talbot writes *The Returning Tide of Faith*, in which he says, "Evolutionary science, which tended at first to make for an all-engulfing materialism, has reinstated man, and his spiritual, rational, and moral values as the measure of the whole panorama of existence." "We live in fact," he further claims, "at the dawn of a new age, which will bring to the world a glorious measure of spiritual liberation."

There is yet another, a popular magazine writer in this instance, who assures us that the new Reformation has already begun, and that Modernism is its prophet, because it is the

program of Modernism to study beginnings, to go back of orthodoxy to the faith from which orthodoxy itself has diverged. The casuistry of this last writer is peculiar, and one cannot help wondering if the new Reformation is to be of the same school. Hear him: The Modernist minister must not be called a coward if he conceal his opinions, and quietly leave his people in the iniquitous bonds of wornout creeds. His bread and butter depend upon his silence. "These ministers must hold their jobs or starve." Better, I suppose he means, be a dumb dog than a dispossessed lion. Better wear a muzzle in the back yard among the juicy bones than go hungry on the commons.

"A Modernist professor," he writes, "said in my hearing, to a class of theological students, 'Young gentlemen, you are coming up for ordination before long. If you state the doctrine as I stated it, you will not be ordained. So let me translate it into verbiage *that will get by!*'" This, according to the new Daniel come to judgment, is not cowardice, it is commendable discretion. It guarantees the essential bread and butter. These young clergymen are to be theological opportunists, ambidextrous farceurs, innocuous desuetuders. They are to let I dare not wait upon I would. They are to watch which way the cat jumps.

We have heard of such like before. Dante found them in the outer circle of Inferno. Paradiso had chased them out. Purgatorio would have none of them. Even Inferno keeps them outside the breastworks. Dickens builds their monument in Uriah Heep and Pecksniff. Sheridan makes them immortal in Joseph Surface. Browning sneers at them in The Statue and the Bust. Bickerstaff embalms them in Mawworm, who always preaches "extrumpery," and who sticks to his pulpit because he can make a better living than at his trade of "selling butter, brick-dust, and other spices."

Bunyan locates these middle-of-the-rovers in the town of Fair Speech, with my Lord Time-Server and Mr. Facing-both-ways as fellow townsmen. Blunt old Bunyan, snuffing the fetid air of Bedford Jail, calls such men knaves, but our professor puts them in the pulpit and sings hosannah over their ministry. What a pity this gentleman did not happen along a few centuries

earlier. He might have taught the Elstow Tinker to pussyfoot. If indeed Bunyan had cared a tinker's dam for such camouflage; and I am inclined to think he would not. Why should he? he could make a new dam when next he mended a pan or a coffee-pot, and the world would have lost Greatheart, and Christian, and Giant Despair from its Hall of Fame—had he attended that school.

If the advice of the Professor be Modernism, and if he be a sample installment of the new Reformation, then here's to the Fundamentalists; long may he live, and pass resolutions, and view with alarm. He may be crude, and artless, and mid-Victorian. He may believe that Jonah was swallowed by the whale, hat, hoof, and hymnbook, and that he lived three pious days in the whale's—society. He may not know Higher Criticism from the Binomial Theorem; but he has the courage of his convictions; he has no convictions that need fumigating; and when it comes to speaking right on, which seems to be Marc Antony's specialty, he can give that enterprising gentleman a stroke a hole and win hands down.

But while I think of it, everybody knows that the "Wonderful One-Hoss Shay" is not a mere piece of Yankee nonsense. It is a bit of guying from the galleries. In 1755 Jonathan Edwards completed his magnum opus, *The Freedom of the Will*. This book is Calvinistic theology crystallized. It could not break down, for the weakest part was as strong as the rest. But it could wear out. So the Edwardian theology and the One-Hoss Shay ran for a hundred years—then it looked as if it had been to the mill and ground.

Here now are the Apostles' Creed, the Twenty-five Articles, the General Rules, the Shorter Catechism—works of genius, and invulnerable to attack, for

"The wheels are just as strong as the thills,
And the floor is just as strong as the sills,
And the panels just as strong as the floor,
And the springs, and axle, and hub encore."

But I wonder if some postdiluvian Oliver Wendell Holmes may not stand with Macaulay's New Zealander amid the ruins of London and write their death-song.

"Logic is logic; that's all I say."

PAUL AS A MYSTIC

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As a preliminary to a study of Paul as a mystic it may be well to stop to consider briefly what mysticism is. Mysticism is a much used and often abused term, as anyone discovers who attempts to lay hold upon it. No two writers agree as to the exact meaning of the word. For example, mysticism is the "type of religion which puts emphasis on immediate awareness of relation with God, on direct and intimate consciousness of the Divine presence. It is religion in its most acute, intense and living stage" (Jones, R. M., *Studies in Mystical Religion*, 15 Intro.). "Essentially mysticism is the stressing to a very high degree, indeed the overstressing, of the non-rational or supra-rational elements in religion, and it is only intelligible when so understood" (Otto, Rudolph, *The Idea of the Holy*, 22). By non-rational Otto means the elements of awe, mystery, majesty and power which are found in a religious experience, and he asserts, "If there be any single domain of human experience that presents us with something unmistakably specific and unique, peculiar to itself, assuredly it is that of the religious life" (*ibid.*, 4). Many definitions might be compiled and they are interesting because man attempts to put into words his experiences of a Reality fraught with mystery and momentousness, his glimpses of the Eternal in and beyond the temporal.

To characterize is often easier and more accurate than to define. James finds four characteristics of mysticism, of which the first two entitle any state to be called mystic while the last two are usually present. (1) "Ineffability." There is something which cannot be defined but which can be experienced. (2) "Noetic quality." There are always insights into depths of truth as well as ineffable feeling. (3) "Transiency." Mystical states cannot long be sustained. (4) "Passivity." While the mystic may facilitate the mystical state, he feels himself to be impressed by

a superior power, other than himself (*Varieties of Religious Experience*, 379-382). Dean Inge enumerates the characteristics of mystical religion as follows:

(1) "It is a disinterested quest of the absolutely real and good and beautiful. It is disinterested: the quest is for its own sake, never for anything beyond itself. 'If a man will seek the Good for anything beyond itself he will never find it.' And it is a quest of the Absolute. . . . The mystic's goal is God himself—the unchanging, eternal fountain of all being, the summit of all reality. (2) The mystic stakes all to gain all; he gives his whole self, because if anything is kept back the quest is vain. Huxley once said, 'It does not take much of a man to be a Christian but it takes all there is to him.' (3) He is committed to a life of strenuous labor, though the labor is mostly internal. The prizes can be won only at the price of lifelong struggle. (4) although 'all truth is shadow except the last,' although the journey is through darkness to light, yet there is immediacy all through. Something within us is in contact with the Divine; there is a spark at the core of the soul which was kindled at the altar of heaven, and which even sin cannot quite extinguish. (5) The goal is a living object of love, a God who draws souls like a magnet. (6) Beatitude is a form of enriched and enhanced life, not nothingness, whatever some mystics may say about entering into the silence, and being free from life's vain shadows. Not Nirvana, but peace bathed in love, is his aim; and his path is a dying life, not a living death" (*Personal Religion and the Life of Devotion*, 20-21).

It is not difficult to see that the religion of Paul bears the above-mentioned characteristics.

There remains one other preliminary consideration. Mysticism has endless opponents and defendants. This is partly due to the different kinds of mysticism. But "A characteristic common to all types of mysticism is the identification in different degrees of completeness, of the personal Self with the transcendent Reality" (Otto, Rudolph, *The Idea of the Holy*, 22). Or as Deissmann puts it, "The essential thing in every kind of mysticism is direct intercourse with God" (*The Religion of Jesus and the Faith of Paul*, 195). And he distinguishes two main types of mysticism which he labels (1) "acting," and (2) "reacting." The latter term designates one who responds to the power of God while God takes the initiative. In the former term, man regards his communion with God as his own action, from which a reaction follows on the part of the Deity. The difference between

the two is like that between a religion of grace and a religion of works. It is needless perhaps to add that Paul was a reacting mystic. While it appears probable that a mixture of the two types is present in most mystics, and so even in Paul's case, yet the clear-cut distinction aids in understanding the difference between a dangerous, pantheistic, drunkenly ecstatic mysticism and a valuable, pure, ethical mysticism.

We turn now to Paul's own religious experience. There can be little doubt that he was a mystic, though the lack of an adequate bibliography on this subject is very evident to any investigator. Of course it is easy to prove anything by quotations from such a great religious character as Paul, but it is not too much to say that he was a man of such spiritual life as can only be described as mystical. "Paul is . . . throughout his stormy career at heart a mystic" (Peabody, F. G., *The Apostle Paul and the Modern World*, 176). And Weinel defends the religious "intoxication of the soul" which was the experience of the "real Paul" (*Saint Paul, The Man and His Work*, 147, 148).

In such a many-sided genius as Paul it may be rash to try to select any central point of his great life as the one place from whence radiated his unceasing devotion and spiritual energies. Deissmann, in defiance of many critics, basing his observations on the Pauline letters, holds that "communion with Christ" is the "very center of his teaching." Of course this communion is essentially mystical. Deissmann's position would be vigorously combated by some scholars. Strachan (*The Individuality of Paul*) strenuously defends the well-known doctrine of justification by faith as the focal point of Paul's religious life. But while statistics are not always convincing, they have a place in this discussion. Deissmann points to the Pauline formulæ, "in Christ, with Christ, through Christ, of Jesus Christ, in the Lord, in the blood of Christ, in the name of Christ, in and through the name of the Lord Jesus Christ," and finally, "in the Spirit," which is connected with "in Christ." He regards these formulæ as used by Paul in a mystical sense of the action of the exalted Christ as a living power. He adds that "the formula 'in Christ' (or 'in the Lord' and so on) occurs one hundred and sixty-four times in

Paul's letters; it is really the characteristic expression of his Christianity" (*ibid.*, 171). "In Christ" may indeed be called Paul's monogram. A study of these most characteristic phrases shows that *ἐν Χριστῷ* in 1 Thess. 4. 16; 1 Cor. 3. 1, 4. 10, 15, 17, 15. 18, 19; 2 Cor. 2. 17, 3. 14, 5. 17, 19, 12. 2, 19; Gal. 1. 22, 2. 17; Rom. 9. 1, 12. 5, 16. 7, 9; Phil. 1. 13, 2. 1, 4. 19, 21; Col. 1. 2, 28; Eph. 1. 3, 4. 32; Philem. 8. 20; and *ἐν Χριστῷ Ἰησοῦ* appears in 1 Thess. 2. 14, 5. 18; 1 Cor. 1. 2, 4, 30, 4. 15, 15. 31, 16. 24; Gal. 2. 4, 3. 14, 28, 5. 6; Rom. 3. 24, 6. 11, 23, 8. 2, 39, 15. 17, 16. 3; Phil. 1. 1, 2. 5, 19, 3. 13, 14, 4. 7; Col. 1. 4; Eph. 1. 1, 2. 6, 7, 10, 13, 3. 6, 11, 21; Philem. 23; 1 Tim. 1. 14, 3. 13; 2 Tim. 1. 1, 9, 13, 2. 1, 10, 3. 12, 15; and *ἐν τῷ Χριστῷ* is found in 2 Cor. 2. 14; Eph. 1. 10, 12, 20; and *ἐν τῷ Ἰησοῦ* occurs in Eph. 4. 21. It may be noted that *ἐν Χριστῷ Ἰησοῦ* is not found outside the Pauline epistles, nor is *ἐν Χριστῷ* found except three times, in 1 Peter 3. 16, 5. 10, 14. Hence the expressions are peculiarly Pauline, and moreover, they are so much more numerous than other expressions in his letters that the contention that communion with Christ is the very center of his life and teaching appears to be well justified. While Paul had many activities and was no man of a single-track mind, I am convinced that both his work and theology are understood and explained best by his living, personal, mystical relationship with Jesus Christ.

It is most probable that a man of religious nature and pursuits such as Paul was somewhat of a mystic before conversion, only he must have been more of an "acting" mystic—one who sought by his own efforts to find God. But the day of Damascus was the beginning of his Christ mysticism when he was found of God. His own earliest account is, "It pleased God to reveal his Son in me." Gal. 1. 15, 16. And again, in describing the manifestations of the risen Christ he writes, "And last of all he appeared to me also." 1 Cor. 15. 8. He asserts, "Have I not seen Jesus our Lord?" 1 Cor. 9. 1. "I was apprehended by Christ Jesus." Phil. 3. 12. "Apprehended" here is a technical mystical expression, according to Deissmann. Paul is also evidently remembering the Damascus experience when he says, "It is God that said, Light shall shine out of darkness, who shined in our

hearts to give the light of the knowledge of the glory of God in the face of Jesus Christ." 2 Cor. 4. 6. Then the Lukan accounts of the conversion in Acts 9. 22, 26 no doubt have an autobiographical basis. He had an inward experience, accompanied by physical disturbances, which revolutionized his life and brought to him the ineffable assurance of having seen Jesus Christ. It would be easy, moreover, to interpret the accounts in the typical mystical fashion: Damascus was the "way of purgation" and Arabia, the "way of illumination," but the facts will not make such interpretation legitimate because they are not adequate and because Paul was certainly illuminated on the road to Damascus, enough so that he was forever different, though he had not yet attained all that he was to know of the matchless fellowship with Christ. He did attain a direct and immediate contact with Christ, and God is regarded as the cause of the event. Damascus was only a beginning of a long and enlarging mystical life with God in Jesus Christ. While Paul was making no attempt to gather up his various experiences into any one system or single explanation, and we must be careful not to force his different accounts into an ironclad mold, yet it is evident that he was subject to extraordinary experiences which can only be termed mystical. "I know a man in Christ, . . . such a one caught up even to the third heaven, . . . and heard unspeakable words." 2 Cor. 12. 1-4. He was able to speak with tongues more than all the Corinthians. 1 Cor. 14. 18. He had vision at critical moments. Acts 16. 9, 18. 9, 27. 23. He went to Jerusalem under a Divine compulsion. Acts 20. 22. "I have been crucified with Christ, nevertheless I live, yet not I, but Christ liveth in me." Gal. 2. 20. "For me to live is Christ." Phil. 1. 21. Yet this is no absorption of personality. It is the expression of an unfathomable intimacy between him and Christ. Paul does not attempt an analysis of the fact. He asserts it. Perhaps we can do no more than that, either.

But Paul's mysticism was always kept on the ground and prevented from taking fanatical flights because of the connection of the mystical Christ and the historical Jesus. Paul had many friends who had known Jesus in the flesh and he had personal contact with Christians even before his conversion, hence he can

refer to Jesus as born of a woman under the law. He knew of his teaching and occasionally quotes a commandment. He knew of the Last Supper, the death and resurrection of Jesus. Such references show that Paul's mysticism was always tempered by the known facts of the life and teachings of Jesus.

On the other hand, "in Christ" meant something more than a reference to a historical personage or a mere memory of a departed person. "The Lord is the Spirit" (2 Cor. 3. 7) seems to provide a pneumatic reality to Christ and to identify Jesus and the Spirit. The Spirit of God and of Christ are equated in Rom. 8. 9. Christ and the Spirit are spoken of in parallelism in Rom. 9. 1 (cf. 1 Cor. 6. 17). Gal. 4. 6 speaks of the "Spirit of His Son." Christ dwells in hearts by faith and through the Spirit. Gal. 3. 16, 17. "The last Adam (Christ) became a life-giving Spirit." 1 Cor. 15. 45. "God hath sent forth the Spirit of his Son into our hearts, crying Abba Father." Gal. 4. 6. "The law of the Spirit of life in Christ Jesus hath made me free from the law of sin and death." Rom. 8. 2. Hence it appears that Christ, while not strictly identical with God, is mentioned in parallelism with him and the Holy Spirit. The terms seem to be used interchangeably. In any case, Paul is resolved not to know Christ after the flesh. 2 Cor. 5. 16. He has entered into a spiritual experience which transcends fleshly considerations.

Paul's references to Christ very often have to do with some practical problem before the church to which he was writing, hence we see his essential mysticism was related to the great truths which he preached. He is free to use his own experience as proof of his authority. "In Christ, he speaks Rom. 9. 12, 2 Cor. 2. 17, 12. 19, testifies Eph. 4. 17, is persuaded Rom. 14. 14, boasts 15. 17, 1 Cor. 15. 31, Phil. 1. 26, is confident Gal. 5. 10, Phil. 2. 24, 2 Thess. 3. 4, hopes Phil. 2. 19, he salutes his readers Rom. 16. 22, 1 Cor. 16. 24, and exhorts them 1 Thess. 4. 1, he asks for a reception of Phoebe Rom. 16. 2 and Epaphroditus Phil. 2. 29; he has an open door 2 Cor. 2. 12, he is a prisoner Eph. 4. 1, and his bonds are manifest Phil. 1. 13" (McNeile, A. H., *Saint Paul*, 286). From these references it is very evident how the assurance of Christ's presence entered into the warp and woof of Paul's life.

This mystic life led Paul to assure others of like benefits. Salvation centers in this fellowship. Christians-to-be are called "in Christ Jesus," Phil. 3. 14, and their election is in him, Eph. 1. 4. In Christ is performed the saving act which makes possible for men to obtain salvation: namely, forgiveness, Eph. 1. 7, 4. 32, Col. 1. 14, redemption, Rom. 3. 24, Eph. 1. 7, Col. 1. 14, freedom from condemnation, Rom. 8. 1, and from the law, Gal. 2. 4, justification, life, Gal. 2. 17, Rom. 6. 11, 23, 8. 2. *In Christ* men derive their spiritual being from God. 1 Cor. 1. 30. They become a new creation. 2 Cor. 5. 13, Eph. 2. 10, Col. 2. 11, 12. They are "complete in him," Gal. 2. 10, and have a "fellowship in Christ," 1 Cor. 1. 9. In him God gave them grace and kindness. Eph. 2. 7. In him they obtained an inheritance, Eph. 1. 11, and were blessed with every "spiritual blessing in the heavenly places," Eph. 1. 3, 2. 6. They are sanctified *in Christ*, 1 Cor. 2. 2, rooted and builded up in him, Col. 2. 7, and taught by him, Eph. 4. 21. Their hearts and thoughts are guarded in him. Phil. 4. 7. They triumph in Christ, 2 Cor. 2. 14, and in Christ they are one body, Rom. 12. 5, Gal. 3. 28, 5. 6. In Christ Jesus Jews and Gentiles are united, Eph. 2. 13, 15, 22, 3. 6; they are builded together as a holy temple and a habitation of God, Eph. 2. 21, 22. In him they have access to God. Eph. 3. 12. Thus the power, riches, fullness and blessing of Christ are known not only to Paul but also to believers. Faith in him lives through personal fellowship. Such faith leads to unshakable confidence in the grace of God. "If any man be in Christ he is a new creature." 2 Cor. 5. 17. This stands in contrast with the numerous other states in which men are, for example, "in the flesh," Rom. 7. 5, 8. 8, 9, or "in sins," 1 Cor. 15. 17, or "in Adam," 1 Cor. 15. 22, or "in the law," Gal. 5. 4, Rom. 3. 19, 2. 12, or "in the world," Eph. 2. 12. The flesh, in a moral sense, has been put off and a new Spirit put on. Gal. 5. 24. The power of sin has been broken. Rom. 6. 1-14. Christ is the end of the law. Rom. 10. 4. In the light of this fundamental mystical fellowship with Christ, the ceremonies such as baptism, laying on of hands, and communion are to be interpreted. The ceremonies do not create the fellowship but they are a very proper means for sustaining it. "As many of you as have

been baptized into Christ have put on Christ." Gal. 3. 27. Paul longs for Christ to be formed in the Galatians. 4. 19. Christ may become resident within me as a personal influence, a principle of power and a source of light and life.

From the relation of mysticism to salvation we turn to its relation to suffering, for here Paul made a significant contribution. It is possible, as Gardner argues, that the mystery religions influenced Paul somewhat in his conception of suffering, dying and rising again with the Lord (cf. chap. 5, *The Religious Experience of Saint Paul*). Phil. 3. 10 shows Paul's desire to conform to Christ's death, to know the fellowship of his sufferings and the power of his resurrection. Paul reveals a surprising readiness to endure the afflictions of Christ. Col. 1. 24, 2 Cor. 1. 5. He had found grace sufficient though denied the petition of his thrice repeated prayer. 2 Cor. 12. 8-10. Deissmann asserts that "sufferings of Christ" equal or mean "my sufferings." Christ and Paul lived in such fellowship that their sufferings are one. Paul recognizes that in God's will suffering has a place. As a member of the body of Christ he shares Christ's life, Rom. 8. 17, is crucified, Gal. 2. 20, dies, Rom. 6. 8, is buried, Rom. 6. 4, Col. 2. 12, is raised, Col. 2. 12, and lives with Christ, Rom. 6. 8. We may think that this is an extraordinary idea, but it is one of the most valuable of all because with the sufferer there is a Sharer of suffering. There is a blood fellowship in such an experience.

We look now at Paul's mysticism as it is grounded in ethics. Anyone who reads Paul's letters will be deeply impressed by the strong, practical, ethical advices which are found in them. "I can *do* all things in him that strengtheneth me" (Phil. 4. 13), wrote this great mystic, who was also a most practical man. He never lost himself in mere speculation. One wonders at the driving power which enabled him to accomplish so much, especially with a bodily ailment as a hindrance. He shared Christ's life mystically in order that he might help others to share it even as he had. We have no evidence of his seeking after ecstasies merely for their own sake. He is willing even to be anathema to save some. He wails over his lost brethren. He cannot believe that God will cast off Israel. He sought fellowship with God in Christ

and found it wonderful beyond all else in life. Then he felt, "Woe is unto me if I preach not the gospel." 1 Cor. 9. 16. Hence his stress is the same as that of Jesus: "Thou shalt love . . . God . . . and thy neighbor." He deprecates the wild charismata of the Corinthians and while he grants some value to such Spirit manifestations, he finds "the greatest of these is love." 1 Cor. 13. "The love of Christ . . . passeth knowledge," Eph. 3. 19, but its expression includes love for man. And from contact with divine Love Paul draws power to enable him to love his fellow men. The ethical and mystical are wonderfully combined in Paul and that combination captured a world for his Christ in a generation. "In Christ" the differences of race, sex and condition fall away. Rom. 8. 17, Col. 3. 11. A man's brother is of inestimable value since Christ died for him. 1 Cor. 8. 11, Rom. 14. 15. Christians are related as members of the same body. Col. 1. 18, 24, 2. 19; Eph. 4. 15, 5. 23; 1 Cor. 12. 12; Rom. 12. 4. They are to settle all their problems in the light of his gospel. They work and God works in them. Phil. 2. 12, 13. When one has finished reading the ethical advices on a multitude of subjects presented to Paul, one desires more and more to see such practical mystics in this world.

It is strange how very little can be found in writers on Paul about his prayer life. Surely that is a side of Paul far different from the view often presented of him. His prayers are spontaneous. They rise often at the beginning of his letters in warm and unrestrained emotion. Except for his headlong haste in writing to the Galatians he always has time for a prayer. To the Romans he says, "First of all, I thank my God *through Jesus Christ* for you all." Rom. 1. 8-10. In the First Corinthian letter, 1. 4, he writes, "I thank my God always on your behalf." In 2 Cor. 1. 3, God is blessed because of the comfort "wherewith we are comforted of God." To the generous and thoughtful Philip-pians he writes, "I thank my God upon all my remembrance of you." 1. 3. He is thankful to God for the faith of the Colossians. 1. 3, 4. He asks the intercessory prayer of his friends, "I beseech you, brethren, . . . strive together with me in your prayers for me." Rom. 15. 30, Col. 4. 3. Again, "For what thanks can we

render to God for you for all the joy wherewith we joy for your sake before our God; night and day praying exceedingly that we might see your face." 1 Thess. 3. 9. There can be no doubt that in the midst of an amazing activity and with the increasing burden of many churches on his mind, he found time for an habitual practice of prayer. He exhorts to pray without ceasing. 1 Thess. 5. 17. "I will pray with the spirit and with the understanding." 1 Cor. 14. 15. "We know not how to pray except the Spirit help us." Rom. 8. 26. "Thanks be to God who causeth us to triumph in Christ." 2 Cor. 2. 14. "In everything give thanks." 1 Thess. 5. 18. One cannot help but be impressed with the prayer life of Paul. If a great Christian mystic must give a large place to prayer in his life then it is clear that Paul fulfilled this requirement. His prayer was a real communion with God in Jesus Christ. His readiness, his freedom, his thanksgiving and his wholehearted fellowship are reminders of the prayer life of the great Master. There is a reality in the prayers of Paul that carries conviction. I have counted sixty-three references in Paul's letters to prayer and giving thanks to God. There are probably more to be found. In any case, the number is sufficient to indicate that his prayer life was constant in its upreach to God.

Paul's mysticism would not be complete without being related to his eschatology. He had a hope eternal—"Christ in you the hope of glory." Col. 1. 27. For him to die was gain. Phil. 1. 21. His citizenship was in heaven. Phil. 3. 20. The glorious hope of the resurrection he described in many ways. 1 Cor. 15. He had been "in Christ"; he longed to be "with Christ" in that higher life where he would be unhampered as here. 1 Thess. 4. 17, 5. 10, 2 Cor. 13. 4, Phil. 1. 23, Rom. 8. 32. "With Christ" is Paul's eschatological expression and his assurance about the future is based on his present experience "in Christ." He will one day have a spiritual body like Christ's. Since he has "put on Christ" he is to share the glorious destiny of Christ. "Since you have been raised with Christ aim at what is above." Col. 3. 1. He is pressing on with vigor and quenchless hope to lay hold of the prize for which he was laid hold upon by Christ. Phil. 3. 11, 12. He looks for a redemption of the body. Rom. 8. 23. He too,

believes in a home from God, made with no earthly hands and eternal in the heavens. Paul's fellowship "in Christ" here is the basis of his hope of life hereafter.

However, in eschatology as elsewhere, Paul did not carefully coordinate his thought. Making systems of thought was not the purpose of his writings. Varying ideas about the future may be found in him as easily as in a modern man's eschatology. The end is to come. It will be a "day of the Lord," 1 Cor. 5. 5, 1 Thess. 5. 2, 2 Thess. 2. 2, "a day of our Lord Jesus Christ," 1 Cor. 1. 8, 2 Cor. 1. 14, "the day of Jesus Christ," Phil. 1. 6, "the day of Christ," Phil. 2. 16. All will be judged by God, Rom. 2. 3, 5, 12, 16, 14. 10, 2 Thess. 2. 12, or by Jesus Christ, Rom. 2. 16, 1 Cor. 4. 5, 2 Cor. 5. 10. Good and bad will receive their due reward. Rom. 2. 6, 2 Cor. 5. 10. The good will obtain salvation, Rom. 5. 9, 10, 1 Cor. 3. 15, 5. 5, 1 Thess. 5. 9, life with Christ, Phil. 1. 23, 1 Thess. 4. 17, praise from God, 1 Cor. 4. 5, 2 Thess. 4. 17, eternal life, Rom. 2. 7. The wicked will suffer wrath. Rom. 5. 9, 12. 19, 13. 5, 1 Thess. 1. 10, 2. 16, 5. 9. "The coming of our Lord Jesus" is assured, 1 Thess. 3. 13, 5. 23, 2 Thess. 1. 7, Col. 3. 4; it will be sudden and visible, 1 Thess. 5. 2, 3, and will occur in the near future, 1 Cor. 15. 51, 1 Thess. 4. 17. Thus it can be seen that Paul's eschatology had the current Jewish form but it also had a Christian content which buoyed him up with assurance. That assurance was "*in Christ*."

At the conclusion of this study of Paul's personal religious life, we see him as a great mystic whose mysticism centers "in Christ" and who thus found a triumph over life's insoluble problem—suffering. He grounded his soaring mystic life on the solid rock of Christian ethics. He found life's daily round illumined by a fellowship in prayer with him "in whom we live and move and have our being," and finally he faced the future with unquenchable hope and supreme confidence.

THE RETICENCE OF RECENT AMERICAN FICTION
AS TO RELIGION

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THE reader of our current novels can hardly fail to notice that for the most part they ignore religion. They are not reticent on other matters—certainly not sex. The men and women of them are quite normal human beings, except that the religious nature is wanting or rudimentary. Their emotions naturally bring to the surface the deepest in man's soul, but they bring up nothing of religion.

The reason for this singular reticence cannot lie in the limitations of the art. Unlike the pictorial and plastic arts—which have been the handmaidens of religion—the novel is not limited to externals. It portrays the deeps as well as the shallows of the thought-stream. It hears the soul confess the most intimate emotions, the most secret and elusive longings, and is free to publish them without reserve in detail to the world.

Of course there are wide fields of fiction where anything religious is not to be expected. In stories which deal lightly with the surfaces of life religion is as out of place as kneeling in prayer upon the sidewalk. The author's technique may allow him to depict the inner life only by its outward manifestations. He proposes to tell of the meditations of the heart only by the words of the mouth and by actions. In this case the reserve of his Anglo-Saxon men and women leaves little to be said of a sentiment as inarticulate as religion. Again, it is the author's privilege to make up his set exclusively of "people living without God in the world," as Thackeray said of his characters in *Vanity Fair*, and precious little religious feeling is to be looked for in the Becky Sharps.

Just here it may be well to define religion as I mean it. It is not "a friendly feeling for and a sense of dependence upon the

universe," as once defined in a state university's bulletin on religious education. Nor a sense of beauty, awe or wonder evoked by art or nature. Nor the sense of moral obligation. Nor the consciousness of the unity of mankind. Religion, as I use the term, deals with objective reality; it is the reaction of the soul to God.

To show that religious feeling is not at all alien to the novel, let me give some quotations (much abridged) from contemporary foreign fiction. Here, from Romain Rolland's *Jean Christophe*, is an experience of the young musician, who has fled to Paris for his life.

"In the middle of the night he awoke overwhelmed by despair so profound that he almost cried out. . . . He got up and opened his bag to look for a handkerchief. He laid his hand on an old Bible, which his mother had hidden in his linen. Christophe had never read much of the Book, but it was a comfort beyond words for him to find it at that moment. The Bible had belonged to his grandfather and to his grandfather's father. . . . His grandfather had written in pencil in his large hand the dates when he had read and reread each chapter. . . . The Book used to rest on a shelf above his bed, and he used often to take it down during the long sleepless nights and hold converse with it, rather than read it. . . . A century of the joys and sorrows of the family was breathed forth from the pages of the Book. . . . Christophe opened it at the passage in Job ending, Though he slay me yet will I trust in him. . . . He was braced up by the bitter savor that he found in the old Book, the wind of Sinai coming from vast and lonely places and the mighty sea to sweep away the steamy vapors. The fever in Christophe subsided and he was calm again and lay down and slept peacefully until the morrow. When he opened his eyes again it was day. . . . He felt his loneliness and wretchedness, but he faced them. He was no longer disheartened. He read over now the words of Job. . . . He got up. He was ready calmly to face the fight."

Rose Macaulay, the brilliant English novelist, is not too serious, is not at all incapable of irony, but she can treat an experience like the following with sympathy and understanding.

Stanly Garden in her trouble "would turn into dark silent churches seeking desperately the relief from herself that life denied her, and fall on her knees. . . . She whispered into the dim silence, God, God, if you are there speak to me and help me, God, God, God. From that cry . . . other prayers at last grew. . . . The red sanctuary lamp was as the light

of God flaming in a dim world, a light shining in darkness and the darkness encompassed it not, the undefeated life of God burning like a brave star in a stormy night, by which broken, all but foundered, ships might steer."

So far is this story, *Told by an Idiot*, from avoiding religion, that it might have been titled *The Varieties of Religious Experience of Three Generations of an English Family*.

May Sinclair is another English novelist who is not ashamed of religion and her recent story in free verse, *The Dark Night*, is saturated with its mystic perfume.

Nor is H. G. Wells reticent as to religion, whether orthodox or not. Let me quote a prayer, passing into meditation, from the closing pages of *The Soul of a Bishop*.

"'Oh God,' he prayed, 'Thou who hast shown thyself to me, let me never forget thee again. Save me from forgetfulness. And show thyself to those I love. Show thyself to all mankind. Use me, oh God, use me, but keep my soul alive. Save me from the presumption of the trusted servant. Save me from the vanity of authority.' . . . One is limited, all one's ideas must fall within one's limitations. Faith is a sort of *tour de force*. A feat of the imagination. For such things as we are. Naturally—naturally. . . . One perceives it clearly only in rare moments. . . . That alters nothing."

Turning now to American novelists we may well begin with one unsurpassed in the exquisite delicacy of her art as well as in the completeness of her silence as to religion. Edith Wharton's technique makes much of background, and in the perspectives of many of her stories—of the idle rich—religion perhaps would be as incongruous as a Calvary in the landscape background, if such there was, of a Sargent portrait. But the pitiful tragedy of *Ethan Frome*, set among the Puritan New England hills, and *A Son at the Front*, set in the Great War, with trenches, hospitals, wounds, death and breaking hearts—surely here the reason for the absence of any religious feeling does not lie in background or in subject. H. G. Wells has also written a story of the Great War but he finds the horizons of religion are factors that are needful to the picture. *Mr. Brillling Sees It Through*—through to the conviction that

"Religion is the first thing and the last thing, and until a man finds God and has been found by God, he begins at no beginning, he works to no end."

If religion were but morality, Robert Herrick's thoughtful novels might find place in religious literature, as an encyclopædic Pilgrim's Progress through the manifold temptations of American life. They are as highly moralized—except as to the sanctity of marriage—as George Eliot's. But whereas the author of *Adam Bede* drew from her own early religious experience the appeal of Dinah Morris to the villagers on the green, and wrote it down with tears, Robert Herrick's characters have no religious experiences to weep over either by writer or by reader. The *Gospel of Freedom* teaches that true freedom is not to be found in the gratification of "the higher or the lower senses." "To accept the world as it comes to our hand, to shape it painfully without regard for self—that brings the soul to peace." *The Real World* depicts "the world of restraint and noble desires—the life of the soul," a world created only by the indomitable will. *The Common Lot* is a study in moral degeneration and recovery. There are spiritual crises in these novels, and how the author deals with them may be illustrated by an episode of *The Common Lot*. The hero, a young architect, has seen his "fireproof" hotel go up in flames and men and women burning to death, and is driven near to madness. But in the quiet of the April woods he finds forgiveness and renewal—by Nature.

"The moist, crumbling soil beneath the man's body was opening itself—stirring, awakening, preparing for the gigantic tasks of renewal, of re-creation, of conception and birth. An immense impersonal life, the greatest Life of all, was going forward all about him. . . . Now at last he began to think coherently, to see himself in the whole, step by step, as he had come to be. . . . Greed, greed! the spirit of greed had eaten him through and through, the lust for money, the desire for the fat things of the world, the desire to ride high among his fellows. . . . It was in the air of the city he had breathed. . . . And at last the soul of the man came back and flowed into him once more. A deep new longing filled his heart . . . to be born anew, like the spring-time earth. . . . So the mere lump of man lying there inert upon the ground felt the great forces of renewal all about him and sucked in fresh life and health, . . . caught the healing message of the spring-time earth, the message of

eternal hope, . . . health, not decay, and life and not death. . . . Here is forgiveness and renewal for all those who heed."

Thus for several pages. "It is magnificent, but it is not"—religion. Not of the kind of the penitential psalms.

Ernest Poole's serious concern is social betterment: religion his characters soon outgrow and find a substitute in an enthusiasm for humanity. In *The Harbor*—the harbor ever as the point of fresh departures and not as the restful end of the voyage—the principal personage loses in succession "the good kind god of his mother," "his smiling goddess of art," and his "clear-eyed god of efficiency." There remains the hope that "the god of the crowd," humanity's soul speaking through the toiling masses, "will rise and take the world into his hands." The book closes with the ocean liner starting on her voyage from the harbor.

"Bellowing impatiently as it swept out into the stream, it seemed to be saying, Make way for me! Make way, all you little men! . . . Make way, all you little creeds and gods! For I am the start of the voyage. . . . I am always starting out and always bearing you along. . . . I am reality. I am life. I am the book which has no end."

In *His Family*, Roger Gale at the death of his wife sees the universe grow "stark and hard, impersonal, relentless, cold." Later he glimpses "a new immortality made up of generations, an endless succession of other lives extending into the future." "We shall live in our children's lives, is there no other immortality?" is the poignant refrain of the book. With somewhat more of hope the mystery of death recurs in *The Avalanche*, dealing with the twilight realm of psychiatry.

The motif of these novels is sounded when Roger Gale looks down at night on New York city.

"There came to him a feeling . . . that he himself was part of all this, the great blind wistful soul of mankind, which had been here before he was born, and would be here when he was dead—still groping, yearning, struggling upward, on and on, to something as distant as the sun. And still would he be a part of it all through the eager lives of his children."

In Dorothy Canfield's novels there is at least one exception to her customary silence as to religious experiences. Marise of

The Brimming Cup has longed since girlhood for "some emotion, something great and fine," that would fill the cup of her soul to overflowing. The experience comes at last when her little Elly sees a fluffy chicken die and asks wildly:

"Mother, do we die like that, all in a moment . . . and then . . . nothing?" It came like thunder then, what Marise had never thought to feel. . . . Looking deep, deep into Elly's eyes she said firmly with a certainty as profound as it was new to her, 'No, Elly, I don't believe we do die like that . . . all in a moment . . . nothing.' She was astonished by what she had said, astonished at the sudden overflowing of something she had not known was there, but which was so great that her mind could not contain it."

There are American novelists of distinction who can speak of religion frankly, such as Margaret Deland, Frank Norris, and among the younger writers, Willa Cather. The religious experiences of Miss Cather's humble folk of obscure sects are rendered with a Millet-like realism, as in this picture of a little prayer meeting from the *Song of the Lark*:

"They told about the sweet thoughts that came to them while they were at their work, how among their household tasks they were suddenly uplifted by a sense of a divine Presence. . . . Sometimes the old people would ask for prayers for their absent children. Sometimes they asked their brothers and sisters in Christ to pray that they might be stronger against temptations. One of the sick girls used to ask them to pray that she might have more faith in the times of depression which came to her, when all the way before seemed dark. One old woman who had six sons in the railway service always prayed for the 'boys on the road, who know not at what moment they may be cut off. When in thy divine wisdom their hour is upon them may they, our heavenly Father, see only the white lights along the road to eternity.'"

But these are uneducated people. Willa Cather's attitude to organized religion is perhaps better represented by Claude, the soldier hero of *One of Ours*. Returning from his little denominational college he "dismissed all Christian theology as something too full of evasions and sophistries to be reasoned about. The men who made it, he felt sure, were like the men who taught it."

The reticence of which I am writing pertains only to reli-

gious experience. There is no lack of theological chatter and voluble satire on the foibles of Christian people. Time would fail me to tell of all the inglorious company of pseudo-saints and hypocrites of contemporary fiction. Preachers—meek and timid creatures, vulgar, blatant, greedy of chicken, who chose their calling as a soft thing outside the competition of hard-working men. Christian women—malicious busybodies, whining distributors of tracts, some thin and acid, who leave their husbands to go as missionaries, some melancholy fat old hens. Christian men—dyspeptic virulent prohibitionists, and sleek capitalists whose hard religious convictions include “marriage, the Republican party, and all majorities and precedents,” but who hate “righteousness alive and burning.”

One may wonder why our Catholic brethren are left out of this rogues' gallery. Probably it is only the matter of dominance. In Spain, where the Roman church prevails, Galdóz has lambasted the priests and laity with a vigor which makes our native satire seem mild, and so has Zola in France.

In the list of American novelists who treat religion with voluble sarcasm the name of Sinclair Lewis leads all the rest. Behold what our famous satirist can do with the religious experience of repentance. Babbitt, the prodigal, returns from the far country of the red-light district and other places, aware that it is his last fling and that “it was one dog-gone good party while it lasted.” In apprehension of hell fire, he visits his pastor, who is offered as another standardized American product. With glistening eyes the Rev. John Jettison Drew gloatingly probes Babbitt's relations with women. He is very busy. “But I can take five minutes off to pray with you. Kneel right down by your chair, brother.” Babbitt peers through his fingers as his pastor, watch in hand, concludes his petition at the throne of grace. “And let him never be afraid to come to us for counsel and tender care, and let him know that the church can lead him as a little lamb.” This broad farce may be compared with Tolstoy's treatment of repentance in *Resurrection*, and the Rev. Mr. Drew may be compared with the Russian priest who confesses Levin before his marriage in *Anna Karenina*.

I have noticed Rolland's use of the Bible in *Jean Christophe*. In *Faint Perfume* Zona Gale treats it with an irony whose perfume is by no means faint or pleasing, as she satirizes the Gideonite of her story, and his Bible, placed in every hotel bedroom with these wholesome references in the inside cover: "If lonesome read the Twenty-third Psalm; if in trouble read John 14; if trade is poor read—."

In raucous disputation as to religion the bitter Masters has no equal. He attacks the philosophy of Jesus in *Mirage*: "It makes a world smug and slick and hypocritical and mean of spirit and despotical and cowardly and afraid to face life, and twists the human mind out of shape and prostitutes its sense of logic, reality, truth." There are ten running pages of this diatribe besides various scattered paragraphs of like purport. These arguments against Christianity are placed in the mouth of the hero of the book, who has just indulged in one adultery and is about to indulge in several more.

The principal personage of Struthers Burt's novel, *The Interpreter's House*, engages in pages of discussion. He finds no shining inner vision on Christian faces. Joy is goodness and honest merriment the same thing as God. Beauty and God are one. Organized religion must be reconstructed on this basis. In the midst of this discussion he is called out to meet an angry husband with whose wife he has secretly been living in adultery. It was once said that the pure in heart shall see God. But that was the stern, yet kind, old anthropomorphic God of righteousness. It appears to be most invariably the impure in life who see the new gods best.

Frankly, I cannot explain why contemporary fiction so largely treats religion with silence or contempt. Is it a faithful picture of an irreligious and sensual generation? Is America unspiritual, as European critics aver? Or is it a matter of the personal equation of the authors, it still being true of literature and life that men do not gather grapes of thorns or the fruits of the Spirit from men of a materialistic world-view, who envisage the soul as "a greenish phosphorescence playing on the surface of the large lump of soft gray matter in the skull"? Or have church

people become so voluble with floods of religious talk in sermons, Sunday schools, and papers, that we have cheapened a sentiment so sacred that it belongs in the veiled Holy of Holies of the heart? Is the vocabulary of religion so worn that literature cannot use it except as cant? Have these authors lost faith in the formulas of the past, and do they get from us no adequate restatement of the essentials of religion?

To whatever of these questions we answer yes or no, the problem is worthy of attention. For novelists take themselves seriously; they have influence. Floyd Dell, who in *The Briary Bush* characterizes puritanism as "gibbering and lunatic, the maniacal purveyor of chains and padlocks," is sure that "fiction cuts deeper than any kind of argument." Literature, he says, once employed to build up a vast system of taboos, is now used to break them down, and the people would hang the writers if they knew what they were up to.

THE HOLY GUEST

MADELEINE SWEENEY MILLER

Brooklyn, N. Y.

The dark and slimy deeps grow light
With flashing fins aglow,
As God rolls oceans into place
And lifts the continents to space.
On timid wing birds test their flight
And earth's first colors show;
The first frog croaks to hidden mate
And love becomes articulate;
Strange beasts in forests find their home,
Huge cattle landward roam,
And when at last man's home is made,
God shapes his likeness, unafraid.

God makes an ancient, sinful world
The cradle for his Christ:
The flags of war he orders furled,
The highways makes he straight
For bearing of the precious freight
Of news, good news unpriced;
The lowly virgin's name obscure
Becomes all suddenly secure,
And gloomy little Bethlehem Town
Lights world with her great Son's renown!

God makes my heart a festal room,
Cheer glows upon its hearth;
I've garnished it with earth's new bloom
All garlanded with mirth.
I've doffed its stifling draperies
And tawdry fripperies,
And emptied it of hate and gloom
To make the dear Christ room:
My holy Guest
Shall have the best
Abiding-place on earth!
What marvel that this simple place
Can shelter Him who moves with grace
Through planet-space and ocean foam
And has a universe for home!

EDITORIAL DEPARTMENTS

NOTES AND DISCUSSIONS

MARCHING TO MUSIC

"Thy statutes have been my songs in the house of my pilgrimage."—Psa. 119. 54.

THE literary structure of this one hundred and nineteenth Psalm is exceedingly artificial. It is an ode in praise of the law of God, which runs through twenty-two strophes of eight verses each. It is also an alphabetical acrostic, each one of each set of eight verses in order, beginning with the corresponding letter of the Hebrew alphabet. You would think that such a poem is very mechanical indeed, and utterly devoid of life and spontaneity. Yet the case is quite otherwise; the monotonous music is admirably adapted to preserve the insistent keynote of law, law, law, whose praises run through all possible scales of varied melody.

The passionate prelude of the first Psalm, which sings the blessedness of the righteous man, whose "delight is in the law of Jehovah," here rises to a high sustained symphony. Meditation day and night upon his law has set itself to music, and the statutes of God have become the marching song of the weary pilgrim of earth. The one hundred and nineteenth Psalm is the full blossom of the germ planted in the first.

Not that the music is unmarred by discordant notes; quite otherwise. Minor modulations come in. "Horror hath taken hold of me because of the wicked that forsake thy law." But again and again the dissonance of earth rises only to be drowned by heavenly harmonies. The horror of the world's wickedness is relieved by a strain of melody out of the heart of God. Above all confusion of time broods the music of the eternal order, and it is possible for our lives to keep step, not to the broken noises of earth, but to the rhythm of the Divine Law.

"My life flows on in endless song;
Above earth's lamentation,
I catch the sweet though far-off hymn
That hails a new creation;
Through all the tumult and the strife
I hear the music ringing;
It finds an echo in my life—
How can I keep from singing?"

I. THE PILGRIM OF EARTH MAY SING SONGS OF HEAVEN

This conception of life as a pilgrimage was never quite absent from the Hebrew heart. It was born, doubtless, of the old nomad life, which lived in tradition as the romantic background of its history. The patriarchal heroes of the race, Abraham, Isaac, and Jacob, had been dwellers in tents, and had wandered from place to place, "confessing that they were strangers and pilgrims on the earth." The common ancestor, Israel, sorrowfully spoke to Pharaoh of "the days of the years of my pilgrimage," and every devout Israelite adopted the same plaintive refrain: "For I am a stranger with thee and a sojourner, as all my fathers were." And David also sang, "We are strangers before thee and sojourners, as were all our fathers; our days on the earth are but a shadow, and there is none abiding." Something of the weird loneliness of the wilderness forever haunted the imagination of Israel; the world is an awful silence, broken only by the thunder of a Divine voice, and ever moves on through the stillness at the bidding of the voice.

1. *Pilgrimage is a true picture of human life.* Life, for the city dweller, as well as the nomad, is a pilgrimage. It is as true of the mighty walls of granite as the canvas walls of the tent, that it is but a transient dwelling for any life, and it, too, shall pass away.

"The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this unsubstantial pageant, faded,
Leave not a rack behind. We are such stuff
As dreams are made of, and our little life
Is rounded with a sleep."

The mountains whose seeming solidity mocks the fleeting life of

man, and the stars which shine a cold pity on our fugitive existence, are hardly less frail or more abiding than we. We are all gypsies, Arabs, tenting for the night; we shall soon strike canvas and move on.

"Think, in this battered caravanseral,
Whose portals are alternate night and day,
How sultan after sultan with his pomp
Abode his destined time, and went his way.

"Tis but a tent, where takes his midday rest
A sultan to the realm of Death address;
The sultan rises, and the dark Ferash
Strikes and prepares it for another guest."

2. *The pilgrimage of life is made glad with song.* There is a touch of melancholy in this conception of life as a pilgrimage, until we cheer the way with music. Pilgrims we are, but we may be singing pilgrims, and beguile the wilderness way with ringing songs:

"Even as pilgrims, who journey afar from their home and their country,
Sing as they go, and, singing forget they are weary and wayworn."

Perhaps there is no happier resource on a hard march than music. An Arabian saying has it, "Song is like the dew of heaven on the bosom of the desert; it cools the path of the traveler." The band is not the least effective part of the army. The stirring strains of martial music have often revived flagging strength, renewed failing courage and won a half-lost battle. It was to the superb swing of the "Marseillaise," "Ye sons of freedom, wake to glory," that the French troops under Napoleon dared the icy barriers of the Alps, and made a path to the conquest of Italy. Again and again, in the great allegory, Bunyan makes his pilgrim relieve the difficult road with snatches of sacred song.

Blessed are they who have learned to sing as they journey! Through toil and weariness, through gloom and despair, through pain and anguish, the voice of the song arises, and we feel ourselves immortal. There are lives that by their very harmony seem to bring heaven down to earth, all of whose words and actions seem timed to some heavenly rhythm.

"There are in this loud stunning tide of human care and crime
 With whom the melody abides of the everlasting chime;
 Who carry music in their heart
 Through dusky lane and wrangling mart,
 Plying their daily task with busier feet
 Because their secret souls a holy strain repeat."

3. *The pilgrim's songs are songs of home.* The pilgrimage of earth need not be aimless wandering. It is easy enough to chant dirges of despair as we contemplate the fleeting, fading life of man. The pessimistic Persian poet, already quoted, wails out:

"A moment's halt, a momentary taste
 Of Being from the well within the waste,
 And lo, the phantom caravan has reached
 The Nothing it set out for:—O make haste!"

All healthy souls know that to be false. Ours is more than a "momentary taste of Being," and our destiny is more than Nothing. If we, too, cry, "Make haste!" it is because eternity beckons us, and there awaits us no "angel of the darker drink," but the white-winged heralds of immortality.

This earth is a strange country to the immortal nature of man. The birthland and native country of the human soul is elsewhere. Heaven draws us as the southern summer draws the migratory birds. The project of the restoration of captive Israel hears the returning exiles, singing as they joyfully press forward by the path cast up in the wilderness.

"The ransomed of the Lord shall return and come to Zion with songs and everlasting joy upon their heads; they shall obtain joy and gladness, and sorrow and sighing shall flee away."

Nothing but other-world music can really cheer us. No ballads of heroic tradition; no carols of war, wine, or love; no lyrics of merely mundane feeling, can conquer the sense of the frailty and insecurity of this passing world. When the dead leaves fall about us, and the flowers of love and hope are faded; when the clouds fall heavy on the coffin-lid, and the dearest treasures of earth vanish—nothing can comfort but to hear the chimes of the eternity from which we came and toward which we are traveling. We refuse to "hang our harps upon the willow," and,

in spite of the wail of the Babylonian exiles, we will "sing the Lord's song in a strange land." Even when the throat is choked with sobbing and the voice hushed because "the daughters of music are brought low," still the soul in its hope and longing will sing on, like the murmur of the seashell, which

"Remembers its august abode,
And murmurs as the ocean murmurs there."

Our pilgrim path lies between two eternities. We know that this "house of our pilgrimage" is but an inn on the road to "our Father's house." Just because we can "tarry but a night," we rejoice to sing songs of the everlasting day. Weariness sings of rest, pain chants a lay of lasting peace, sorrow lifts up its voice in joy, and dying nature raises the psalm of eternal life. That we are sojourners is an argument for home and a reason for singing. As Wordsworth has it, the soul comes "from God, who is our Home," and sometimes

"In a season of calm weather,
Though inland far we be,
Our souls have glimpse of that immortal sea
Which brought us hither,
Can in a moment travel thither,
And see the children playing on the shore,
And hear the mighty waters rolling evermore."

In our too dominant sense of mortality we sometimes talk of "passing into eternity"; but we are there already. Our eternity is here and near, if we did but know it; we are bathed in its beauty, girded by its glory, and swathed in its songs.

4. *God is the music of the pilgrim life.* Listen in the text to the answering beat of the twin pronouns, "thy" and "my," and note how they bring together God and the human soul: "*Thy* statutes have been *my* songs." God is the music of life; that is the thought that sweeps the chords of the heart with majestic harmonies. He is the great musician, we are but the instruments. In the Apocalypse the redeemed are described as "having the harps of God"; indeed, they are themselves the harps of God. It is like that myth of the statue of Memnon at Thebes, of which

it was fabled that the granite lips uttered a dulcet note of music when first touched by the morning light; we are so made as to break forth into song when a ray from his eternal sunlight touches our heart and lips.

Every object has its keynote to which it responds in sympathetic vibrations. Strange stories are told of a fiddler who found the keynote of a bridge, and was able by insistent playing on that string to make it sway from its anchorage and at last to fiddle it down! That is much more than a half truth when applied to our human hearts. They are strung to quiver in response to this great strain, this keynote—God. The hymnody that cheers life's journey first beat out its music in the perfect melodies sung by the Master's heart. The God of the Bible is pictured as a happy God who sometimes sings: "He will joy over thee with singing." It is "God, our Master, who giveth songs in the night"; it is he who puts a new song into the mouth of the saved man. Our highest human happiness is that we may enter into the joy of the Lord, the joy of redeeming love.

There are no other songs like these. Earth has its secular songs, sweet and inspiring—as boat songs, when the oars keep time to the tune; harvest songs, accompanied by the silvery rustle of the falling grain; national songs, in which a people raise the high anthem of a nation's pride; love lays, which bear the burden of the heart's passion and tenderness. But sweetest of all are the high praises of God, when heart and voice are brought into concord with heavenly harmonies.

II. THE LAW OF HEAVEN IS THE MUSIC OF EARTH

"Statutes, songs"—what a singular association! At first it seems a very strange thought, for we do not ordinarily associate laws with music. The dry and dreary study of the law appears quite unlike the inspiring choral art. Our courts of justice do not commonly have a choir to open their sessions or to accompany their proceedings. Congress and other legislative bodies do not enliven their proceedings with songs. There is nothing lyric about civil law. I do not suppose there is much music, or poetry, either, about the Revised Statutes of the United States, the Code

of our States, or the municipal ordinances of our American cities. Quite frequently they are not even good prose.

Yet the idea of music is not so remote from even human law as, at first sight, we would think. The early legislation of primitive peoples not unfrequently was expressed in verse; such, for example, as the famous Laws of the Twelve Tables, the beginnings of Roman jurisprudence. But in the text it is the statutes of God, and not those of Manu, Lycurgus, Solon, or Numa, that become the happy hymns sung by the pilgrims of earth. Though the laws of man be without rhyme or reason, the laws of God are Divine poetry, and sing their way into our earthly life.

1. *All music is the child of Law and a witness to the Law-giver.* Music is made by law; it is the creature of order. The greatest musician is as much bound by these laws as the least. Each of its three elements is determined by mathematical laws as fixed and inviolable as the laws of motion that regulate heavenly bodies. Rhythm, with its regular beat and measured movement; melody, with its consecutive intervals, ruled by laws of assonance; harmony, with its parallel waves blending according to fixed principles—all are controlled by laws as certain as gravitation. Man does not make these laws, he discovers them. In art, as in science, man must "think God's thoughts after him."

Music means obedience. There can be in it no self-will. Can we find a better illustration of subordination than a great orchestra where many and varied instruments obey every movement of the conductor's baton, who himself must follow the score of the composer, and he in turn must write his tone-poem according to the eternal laws of acoustics which were fixed for the first chorus of the morning stars? Noise is not music. The clangor of bells, the shrieking of engines, the clamor of voices—in these the self-will is voiced. Anarchy sings no songs and keeps no step with the Divine purpose. The pilgrimage of the children of disobedience is a wild vagabondage, cheered by no songs and regulated by no law. It is the pledge of the safety of human society, that the hosts of misrule can never raise an army that can march in time. Lawlessness has no organizing power. Somewhere its waves break helplessly against the granite cliffs of the eternal

laws of God. Music is a witness to a righteous King and a moral government of the world.

2. *The law of God is set to music.* All the pictures of the created universe found in the Holy Scriptures make it to have its beginning and consummation in song. Its foundations were laid amid the glad chantings of the morning stars, its walls arose with song of angelic rejoicing, and its final glories shall be revealed when Law and Love sing together the song of Moses and the Lamb, with "the voice of a great multitude, the voice of many waters, and the voice of mighty thunderings."

"From harmony; from heavenly harmony,
This universal frame began;
From harmony to harmony
Through all the compass of the notes it ran,
The diapason closing full in man."

The "music of the spheres," taught by Pythagoras, is not wholly a fable.

"There's not the smallest orb that thou behold'st
But in his motion like an angel sings,
Still choiring to the young-eyed cherubim."

As they tread on soft feet of light through the spheric dance, the heavenly bodies are still telling the glory of God.

The heavenly sphere, the realm of God and angels, is the homeland of song. Wherever its bright barriers have opened upon the gloom of our earthly pilgrimage, rapturous psalmody has always broken through. Isaiah saw the pillared strength of the temple of Jehovah sway to the praises of the seraphs that excel in strength, as they chanted the Trisagion with its mighty triple rhythm: "Holy, holy, holy, Lord God of Hosts; heaven and earth are full of thy glory." Shepherds in the fields about Bethlehem saw the starry pavements break up to let through clouds of glory, throngs of angels and a cataract of tumultuous song: "Glory to God in the highest; on earth peace, good-will to men." And to John on Patmos, again the shining doors stand open, and the perfumed air is stirred with a new and Divine melody, unheard in heaven before, the new song of the first-begotten of earth.

All sin is discord, all holiness is harmony. Heaven is the

harmony of hearts and wills; its shining and singing hosts "do his pleasure," "hearkening unto the voice of his word." Earth makes noises, but heaven makes music, for it is the home of perfect law and the sphere of the perfect doing of God's will. Law, Duty—these make firm the pillars of the eternal world, and these alone secure the endurance of the created universe.

"Through Thee, the stars are free from wrong:
And the most ancient heavens through Thee are firm and strong."

3. *That which is law in heaven becomes music on earth.* The commonplace of heaven is the best of earth. What here we call the ideal, to which we try painfully to fashion the rebellious clay of time, is the real there, to which all glorified persons and things gladly conform.

Art, which is man's effort freely to reproduce the ideal, is thus a witness for God. It is the attempt of man to incarnate a higher than natural beauty, to make the creations of his hands and brain shine with

"The light that never was on land or sea."

It is a taste of the eternal beauty born into time, a gleam of the supernal splendor. Of all arts, music is the most spiritual and most expressive of the subtlest states of the mind. It can say what can never be spoken in language or be expressed in form or color. It is the speech of emotion, the chosen language of joy and love. Therefore, nothing is so fit as music to express the heavenly life. There is a mystic element in music by which it suggests the world of heavenly harmony out of which it came. As a testimony to spirit, Browning in "Abt Vogler" sets it above the other arts:

"God has a few of us whom he whispers in the ear,
The rest may reason and welcome—'tis we musicians know."

All the music of earth has that of heaven as its pattern and type; all the poetry of earth is an echo of celestial songs; all the pictures of earth are a glimpse of its glory. All, all are but glimpses of God, who is perfect harmony and perfect beauty. The music of the Divine character, which is at once righteous law

and holy harmony, sounds above the weariness of man's life, bringing him back to God.

4. *Law lends music to the pilgrim life because it speaks of permanence.* Of the more than ten words which are used in this psalm as synonyms of "law," the one in the text is the strongest. "Statutes"—that which is fixed, decreed. It stands in the most direct contrast with the transient life of man. In our pilgrim march, girt with graves and chasmed with change, we long for the deathless and enduring. Even the tyranny of fate would be better than the caprice of chance. We have something better than either—the loving will of a righteous Governor, from whom we came and to whom we are bound. Life has no finer inspiration than this, that all the passing generations of man can securely house themselves, as in an abiding dwelling place, in Him who is from everlasting to everlasting our God. We hush the clamor of our noisy, passing years, and into our life comes the glad but solemn music of his Eternity. And so the "beauty of the Lord" fashions itself on the fading glory of our fleeting life, and by his changeless will even the work of mortal hands is established forever. Earth decays and time works changes, but the everlasting certainties sing on forever. The pilgrim's song is no mere impulse, no wild skyrocket blazing in uncertain and quickly dying splendor; it is a steadfast star which burns on with an ever-undimmed luster.

"Forever, O Lord, thy word is settled in the heavens." Amid the shadows of the transient we sing the glory of the permanent sphere to which we are more closely allied than to the passing shows of life. We live in tents like Abraham, Isaac, and Jacob; but, like them, we "look for the city that hath foundations." When our earthly lamps go out and the stars fall from the sky, we still can sing of the shadowless splendor of the land that never knows night. Permanence singing in the house of change—it is life triumphing over death, and spirit conquering sense. Beyond our flowers that fade and fall, we breathe the fragrance of blooms that never blight. Amid the graves that gape to swallow up our loves, we rejoice in that undying love which shall knit all raveled friendships up, and make whole the rents of time. There is no

"dying fall" in the note the singing pilgrim raises; it is born of eternity and triumphs over time. It is law that sings, chance and fate cannot overwhelm us.

III. THE PILGRIM LIFE OF MAN SHOULD BE BROUGHT INTO HARMONY WITH THE MUSIC OF LAW

It is the purpose of God to bring all things into harmony with his law; that is, with himself. The mountain-top of all prayer is this: "Thy will be done in earth as it is in heaven." To know, to love, to do the perfect will—that is the highest blessedness of man. Then shall every human soul become a lyre of praise, and every human life a lyric of joy. In such passages as the text and the psalm which contains it, full of rapturous delight in and love of the law of God, the Old Testament is already touched by the spirit of the New. When law becomes lyrical, it is a germinal gospel. For the gospel does not make void the law, but fulfills it in that "law of the Spirit of life in Christ Jesus" which comes from profounder depths of the heart and will of God than all positive ordinances. When the pilgrim of earth beholds the beauty of the eternal nature of God, his loyal love is stirred to sing with Faber:

"Ride on, ride on triumphantly,
Thou glorious Will, ride on;
Faith's pilgrim sons behind thee take
The road that thou hast gone."

1. *Our natural life is out of harmony with the statutes of God.* Until attuned to the music of the Divine Law, man is like an unstrung harp, giving back to every touch only harshest discords. Earth is a Babel of discordant noises, and the sinning heart of man the chief disturber of the unison of being. Read the story of the wilderness wanderings of Israel, which probably suggested the imagery of our text. Preluded by trumpet blast and the quivering of the earth at the touch of Jehovah, they heard in the heart of the desert the awful voice of Law, delivered in the midst of angelic choruses and with the terrible accompaniment of heaven's thunders. How imperfectly they responded to its solemn music! All the way of their wandering was filled with the harsh

dissonance of their murmurings; and that is a true picture of the natural life of man. All the chords of his character, formed for sweetest concord, are like "sweet bells jangled, out of tune."

Nor is it wholly "a pathetic fallacy," as Ruskin calls it, that hears in the physical world a harsh echo of man's moral discord.

"The winds can never sing, but they must wail;
Waters lift up sad voices in the vale;
One mountain hollow to another calls
With broken cries of plaining waterfalls."

The shadow of our sin and sorrow has fallen across the whole world, and instead of the universe its Maker called "very good," vibrating in sympathy with the song of the morning stars, we hear the jarring of the creation that "groans and travails together in pain."

It is the violation of the statutes of God that has untuned the heart of man, blasted the joy of nature, and filled society with conflict and tumult. No star or soul can break loose from the eternal chimes of order and law without becoming a strident note, to be cast out of the choir of being; a "wandering star, to which is reserved the blackness of darkness forever." Therefore is the glory gone out of our hearts, the burden of song stilled upon our lips, and the music of life turned to discordant wailings—we have trodden his statutes under foot.

"O earth, so full of dreary noises!
O men, with wailing in your voices!"

All your misery is born of the rebellious will. The Master Musician still leads the mighty chorus of law and love, to charm our souls back into submissive harmony.

2. *In Jesus Christ we hear most perfectly the music of the Divine mind.* One life has appeared among men which, without jar or discord, expressed the full beauty of the law and will of God. It is the life of Jesus of Nazareth, whose perfect obedience to every monition of his Father's will related him to the heavenly and eternal order, "as perfect music unto noble words." The Son of man, alone of our humanity, can make his own the great prophetic cry of full surrender, "Lo, I come to do thy will, O God!"

Jesus has filled the world with song. The great English divine, Hooker, said of law, "Her seat is in the bosom of God, and her voice is the harmony of the world." Those words apply still more truly to the Lord Jesus. Had we still seen anything grim-visaged in the law, it became a heavenly song when we saw it "made honorable" in his sinless life. And his is the music that shall subdue our earthly discord and restore the lost harmony of creation. Greek mythology fables that the walls of Thebes were built into beauty by stones that moved to their places obedient to the mere sound of the lyre of Orpheus. Thomas Carlyle catches the deepest significance of the myth when he says: "Our highest Orpheus walked in Judea eighteen hundred years ago; his sphere-melody, flowing in wild nature-tones, took captive the ravished souls of men; and, being of a truth sphere-melody, still flows and sounds, though now with manifold accompaniments and rich symphonies, through all our hearts; and modulates and divinely leads them."

It is to the music of his will and word that the broken ruins of our nature, and at last all the living stones of earth, shall dance to their places in the walls of the New Jerusalem.

"Jehovah is my strength and my song; he also is become my salvation." Such is the song of Moses, lawgiver of Jehovah, as he celebrates the deliverance of Israel from Egyptian bondage. A deeper meaning it has for us when we give it a gospel interpretation, and make it the song of the Lamb. It still thrills with the majesty of law, "Great and marvelous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints." But as they hear it in heaven, it is a new song; the fragrant air trembles by a new and Divine melody unheard before. The chant of creation has become the chorus of the new creation—the song of redemption through the blood of the Lamb.

O songless souls, that have lost the heaven out of your hearts! ye whose natures are filled with strife and turmoil; ye to whom the world is a desert waste, full of forced marches that mean nothing; ye in whom rebellious self-will has set up its jangle of harsh worldly noises—bring, I beseech you, the broken harps of your nature to Jesus Christ. He, the greater Son of the great harper of Israel, will restring the harpstrings of our lives and

attune them to the heavenly music of his own perfect life. Then again will the voice of the strongest law become to us the voice of sweetest love to cheer our earthly sorrows, and we shall make our own the words of the ancient worshiper: "Thy statutes have been my songs in the house of my pilgrimage."

It is interesting to listen to the tuning of an orchestra before the concert begins. You can hear the several instruments slowly closing up the false intervals, and, as they all approach concert pitch, coming into unison with each other. So has God in Christ sounded the keynote of our life. Shall we not, one by one, bring our hearts and lives into harmony with his holy will? At last the Perfect One shall lift with pierced hands the baton of light, and the vast multitude that no man can number shall join the triumphant shout of the Hallelujah Chorus, "He shall reign for ever and ever." That strain of his perfect sovereignty and dominion shall be taken up rapturously by all the flaming choirs of the redeemed, and flung from part to part and voice to voice, until the very energies of heaven seem exhausted, and the mighty strain of a universal submission dies away before "the great white throne and him that sitteth thereon." At last the pilgrim song of earth, born of loyal love of law, shall blend in heavenly hallelujahs, whose only resting-place is the consummate calm of the eternal "Amen!"

THE NEW SONG

ISAAC WATTS was rightly called by James Montgomery, that Moravian poet, "the inventor of hymns in our language." His first volume, *Hymns and Spiritual Songs*, appeared in 1707, the year in which his peer, Charles Wesley, was born. And the first lyric in that book was based upon the phrase "the new song," recorded in the Apocalypse of John (Rev. 5. 9; 14. 3), whose first stanza reads:

"Behold the glories of the Lamb
Amidst his Father's throne;
Prepare new honors for his name,
And songs before unknown."

So this "pioneer of Popular English hymnody," as a hymnologist has called him, gained his primary inspiration for this holy task from the exiled saint on the Isle of Patmos who heard that heavenly choir of one hundred and forty-four thousand redeemed spirits singing as led by the four and twenty elders before the rainbow-encircled throne of the Lamb.

The Revelation of John is a mystical book which sees all divine facts under the form of symbols. It is filled with pictures of the invisible—a translation into earthly forms of celestial and eternal things. There is nothing so fit as music to express the unseen heavenly life. It is the most spiritual of all arts and most expressive of the subtler states of the soul. It can say what neither words nor form nor color can say. It is the speech of emotion and expresses either grief or joy as no other medium can. It is no merely sensuous pastime, but a serious art, connecting as no other the seen and the unseen. The physical material it uses is the air, the most invisible and intangible form of matter which is at free human disposal.

There is no wonder in the fact that the Bible is as full of music as the forests of bird song. For heaven is the homeland of song. Even Confucius called heaven the "House of Hymns." Music is a sort of universal speech, the language of angels, the dialect of the New Jerusalem.

Music is Law. Its three basic elements, rhythm, melody and harmony, stand for law and order applied to sound. So the Greeks made it an important branch of education teaching the beauty of symmetry in life. There can be no finer illustration of subordination to our will than a great orchestra. One baton rules all strings and tubes. Noise is not music. But heaven is the harmony of hearts and wills, the land of love. There sound escapes the riot of noise and breaks into the sweetness of song. It has no false notes.

Therefore music at its best is of divine origin. Some souls have heard in the orderly marching of the world the music of the spheres. As Emerson says: "Nature lays her beam in music." And in the highest of all human compositions may be overheard strains of heavenly chords. Handel said of that burst of glory

called the Hallelujah Chorus: "I did think I did see all heaven opened before me and the great God himself!" The redeemed in the Apocalypse are described as "having the harps of God." He is the Great Musician; we are but his instruments. As the Æolian harp sings when touched by the fingers of the wind, so man is tuned and touched by the Spirit of God.

Just as religious art is the greatest of all arts, so religious songs are the highest of all music. There are secular songs, sweet and inspiring, such as boat songs, where "the oars keep time to the music's chime," harvest songs, national songs, and love songs. But sweetest of all are the high praises of God, the songs of the sanctuary and the songs of heaven. No wonder that as we praise him here by loving service we shall serve him forever by songs of praise.

Jesus Christ brought a new song into the universe. Heaven had great music before. There were the chant of creation choired by the morning stars, the Trisagion song of the seraphs heard by the prophets of old, the Gloria in Excelsis flooding the fields of Bethlehem, but now the perfumed air is stirred by a new and diviner melody unheard in heaven before. It is a song of the new creation sung by the first-born of a new race. It had a new theme. They sing Jesus and his redemption. And that is something new. Angels cannot sing it. Indeed, John never speaks of the angels as singing. He writes, "they *say*." It is the redeemed that "sing." It is of a love never known before. None sing like the redeemed. As in the case of ransomed races, emancipated slaves, songs of deliverance break forth and as Israel made Jehovah their song after crossing the Red Sea, so now that ancient song of Moses is linked with the New Song of the Lamb. Redemption is greater than creation. This new song is the song of the new heavens and the new earth. It is the Te Deum which celebrates the final conquest after the greatest of all conflicts.

There is no monotony in heaven; there is ever something new. We always crave variety. Even the sweetest song might tire us some day. John Stuart Mill lamented the limitations of music caused by only five tones and two semitones in the diatonic scale; it would be exhausted at last. But heaven shall never know

weariness or satiety. Forever there shall be fresh scenery, new occurrences, unfolding thoughts, changing joys and experiences, new hearts, lives and hopes, new disclosures of God's character and new triumphs of his love, as new souls come home to glory and new worlds are conquered by his grace. There are no stale praises. All mercies are fresh and our songs must keep pace with the open seals of an unfolding Providence.

Shall we never again sing the old songs? Are there no great emotions of memory as well as hope? Has the holy life no anniversaries of the past? It would be sad to forget them; they are part of our life. Some of the old songs will never cease to be sung. But it is hope that makes memory a lasting joy. It is the New Song which lends youth to the old ones.

Now note that choir that sings the New Song. It is a mighty chorus; they evidently believe in congregational singing. They each had their own harp and did not need to pass one around. This choir is an instrument made up of the attuned chords of various characters, the harmony and melody of a multitude of hearts. Nothing unites and rallies souls like music. Joined is the sound of "many voices and mighty thunders."

Yet these were trained singers. Only such can sing a new tune well. Earth had trained them and so they brought a new note into heaven. There could be no nobler stop in any organ than a real *Vox Humana* if one could really be made. Through all elemental noises the sweetest sound is the human voice. It is made out of the troubles and disasters of earthly experience. It began on earth, that little song when "He took our feet from the mire and the clay and put a new song in our mouths." Salvation sets life to music. We must practice the New Song on earth if we would sing it in heaven, for what has been sung in tears shall one day melt its minor into the major chord of joy. Across the waves once tossed by the tempest one day shall float that heavenly hymn that shall calm the troubled waters into "a sea of glass mingled with fire."

It is trial that trains for loftier art. Some men of science even think that the songs of birds were once cries of pain. Shelley says that "our sweetest songs are filled with saddest thought," and

elsewhere he tells this of poets: "They learn in suffering what they teach in song." Music is not a cold art that a cold heart can learn. Therefore no angels can sing like saved humanity. They have never known the moaning of that dismal sea called death. They are not those who followed the Lamb bearing their crosses of sacrificial service. Thus God is tuning his harps for eternity.

The new song encircles the Mediatorial Throne. It is said of its singers that they were "near the throne." Holiness is happiness. Theirs is the faith that faltered not, the love that altered not and the purity that paltered not. It may be true of human bodies that the vocal chords lose their vibratory power with age when "all the daughters of music are brought low," but in the soul the song goes on and waits the new harp that shall be put in our hands and the new voice of the spiritual body of the resurrection.

The New Song is an everlasting song. Listen to these words set to the new music, sung by the mighty chorus of the redeemed, accompanied by all creation as an orchestra: "Unto Him that sitteth upon the throne and unto the Lamb be the blessing and the honor and the glory and the dominion forever and ever. Amen."

THE MINISTER AND THE MUSICIANS

A CHEST OF CHESTNUTS

MANY humorous anecdotes are antique relics. Often, in listening to an after-dinner speech, we have said to ourselves,

"That story had paresis
In the days of old Rameses."

Nevertheless, the best of them never grow moldy or get spoiled. We need not call them "Hawthornes." They are more than "Twice-told Tales." None, perhaps, are more amusing than those that concern preachers. The real ministry has never been without its own sense of humor. Here are a few concerning church music. They are not all new, but their flavor is still fine.

Frequently the choir has been considered the War Department of the church. The humors of the choir loft are sometimes

quite pathetic. Singers may be sentimental, they have plenty of temperament, but are not always pious. During a Moody meeting a worker approached a young man with the question, "Are you a Christian?" and the young fellow looked up smiling good-naturedly, and said, "Oh, no, sir, I am one of the choir!" There are occasional clashes between the pulpit and the choir. The preacher regards the choir as irreverent and unmusical and they count him a back number. Sometimes the honors are about even. Once after a vigorous anthem, the minister with a significant smile announced as his text Acts 20. 1, "And after the uproar is ceased." After the sermon, the choir retorted neatly with this anthem: "It is time to awake out of sleep." In a certain Methodist church a row split the choir and most of them left the loft. The pastor announced Hymn 22, prescribing that they begin with the second stanza:

"Let those refuse to sing
That never knew our Lord."

It was probably that same preacher who got rid of his choir by this announcement: "Providence having seen fit to afflict all our choir with bad colds, let us join in singing, 'Praise God from whom all blessings flow.'" The rest promptly resigned.

That man of marvelous culture, Professor William L. Boswell, of Philadelphia, chairman of a music committee in his church, owing to complaints that the words used by the choir could not be understood by the congregation, suggested that only Latin anthems be sung. Then one could listen to the music and not try to understand the words! Singers do not always articulate their words distinctly. A young flapper who had just achieved a new and glorious Easter garb imagined that the choir were greeting her by singing "Hardly knew you! hardly knew you!" Of course they were singing "Hallelujah! hallelujah!" The Kansas City Journal made this criticism of grand opera, which is often equally applicable to church music:

"The tenor sang in Spanish;
The basso sang in Dutch.
Had I the hang of what they sang?
Well, not so very much.

"The baritone sang Russian;
He really seemed to be
An awful hit, though I admit
It was all Greek to me.

"At criticizing music
I'm not so very good,
But bless your heart, I like the part
That I have understood!"

President Finney, of Oberlin College, after his choir had sung with indistinct pronunciation, made this allusion to it in his prayer that followed: "O Lord, we have sung an anthem to thy praise. Thou knowest the words but we do not. We do pray thee that those that lead us may open their mouths that we may know what they say, so that we may join in thy praise. May they not sing to be heard of men, nor mock thee and offend thy people or the honor of God by merely displaying themselves."

Perhaps the most serious fault concerning some special numbers offered by the choir is that they have no relation to the program of public worship. The service is robbed of a needful unity. Here is a ludicrous story: In a Methodist country church on Easter Sunday morning the choir made most extraordinary insertions into the service. The organ prelude was from Pinafore:

"Farewell, my own—
Light of my life, farewell."

The first hymn in the golden sunlight of that morning was:

"Softly fades the twilight ray
Of the blessed Sabbath day."

The anthem was the Evening (!) Hymn to the Virgin. The lads and lassies in blissful ignorance sang unctuously to the peaceful congregation the

"Ave sanctissima—we lift our souls to thee;
Ora pro nobis—'tis night fall on the sea."

Perhaps the rousing hymn with which they closed was the most fitting of all,

"I'm glad salvation's free,
I'm glad salvation's free;
Salvation's free for you and me—
I'm glad salvation's free!"

Sometimes the closing anthem seems to fit in meaning but not in spirit. After a Saint Louis pastor had preached on the graft corruption of many municipalities, the choir sang most feelingly, "I love to steal awhile away." It would be rather more adaptable, even if quite irreverent for an organist, after a touching address on the parable of the Prodigal Son, to play with high spirit "When Johnny comes marching home." It may have been a severe strain on their nerves, but how adaptable it was when in a Congregational church in a seacoast town in Massachusetts, the people having given a fine new coat to the pastor and an elegant bonnet to his wife, when they walked up the aisle on the following Sunday, in their new habiliments, this striking voluntary came from the voices in the chancel, "Who are these in bright array?"

Probably some of those "conscientious objectors," with whom Professor Dickinson deals so entertainingly and instructively in this issue, would like to echo that criticism which Andrew Carnegie related of an old Scotch woman who had no great liking for modern music. Even the organ was to her only "a kist of whistles." One day when she expressed her dislike of an anthem sung in her own church, a friend said, "Why, that anthem is an old one. Probably David sang it to Saul." "Weel, weel!" said the old woman, "I noo for the first time understan' why Saul threw his javelin at David when the lad sang for him."

Let no one think that these "chestnuts" here being served are intended to suggest the general irreverence and incapacity of musicians for the service of public worship. Both yesterday and to-day there are multitudes of them as pious as the preacher and as devout in their contribution to worship. John Zundel, that organist in the Plymouth Church, Brooklyn, was a spiritual coadjutor with Henry Ward Beecher through the medium of music. He wrote that excellent tune now commonly sung to the words of Charles Wesley's great hymn, "Love Divine, all Love Excelling." Once he said reverently: "I cannot pray with my lips; I pray with my fingers."

THE HOUSE OF THE INTERPRETER

IN this continuation of the studies on the city problem perhaps less attention is paid to Scriptural exposition than heretofore. Nevertheless, a firm basis for this discussion can be found in the Bible. Besides the suggested lessons, certain quoted passages will lead any student to see that the Gospel of Christ not only calls for an individual but a social conscience.

THE CITY ETHICALLY

Revelation 18. Isaiah 1. 10-27

We have been considering that men are gregarious animals, coming together in the city. This involves a special emphasis on social morality, and the tendency to weaken individual morals. Social morality for modern life is in some respects more important even than personal morals. Both are vital, as we shall see. The more that people are herded together and are found in communities, the more intense become moral problems and reciprocal responsibilities. Put a man alone on a desert island and he would have but few definite duties before him. Robinson Crusoe, while he lived there alone, was not subjected to a very high social morality. The coming of his man Friday helped him.

The great trouble with a great many of our evangelists is that they never deal with anything but personal morality. Modern Christianity must be the Christianity of Christ, who brought a new sense of duty based upon human relationships. When a man is born into the Kingdom he is born into a social consciousness. He is born into a social relationship. If any man would save his life—that is, his selfhood—he must lose it.

Now the crowd, which gives this opportunity of social morals, also brings a contagion which weakens and often destroys personal morals. The city is the enemy both of personal cleanliness and moral character. Now if I dared to talk biology to you for about a minute, I would tell you that the human embryo has three layers, the epiblast, the metablast, and the hypoblast. The epiblast goes to make up the brain and nerve cells, the metablast the tissues and muscles, and the hypoblast the vital organs.

The people who live in the cities, who are afflicted with bad air, nervous strain and contagion, have developed the epiblasts, but they do not sufficiently develop their metablasts and hypoblasts. While they may live as long as others, they die more frequently of degenerate diseases. Modern health in the cities has been much improved by prolonging the average length of life, but that length of life has frequently been increased on degenerate bodies, having sharp, keen nervous systems, but poor physique, so that the average height in the city is less, after two or three generations, than that of the man of the country. Compare a man living in London with one from the Scottish border.

Two classes of people go to the cities, the adventurous, vigorous and energetic, and the vicious. That robs the country of its best (and its worst) blood. That's the reason that Gopher Prairie and Main Street

degenerate, so that it is sometimes said that "the devil made the small town." But these vigorous, adventurous spirits who go to the city, after two or three generations, have to be replaced by a new lot from the country. The Swifts and Armours came from the country village, but after two or three generations someone else will come and run big business. The country boy is never as bright and nervous as the city boy to start with, but he grows intellectually for a longer period, while at the age of fourteen the city boy has often stopped. And so the city has become the cesspool of depravity, the abode of ignorance, pauperism and crime, the scene of nameless deeds that shame the pitying stars.

"Is it well, that while we range with science glorying in our time,
City children soak and blacken soul and sense in city slime?
There, amid the gloomy alley, Progress halts with palsied feet;
Crime and hunger cast our maidens by the thousands on the street;
There the master scrimps his haggard seamstress of her daily bread;
There a single sordid attic holds the living and the dead;
There the smoldering fire of fever creeps along the rotted floor
And the crowded couch of incest in the warrens of the poor."

—Tennyson.

You can't take a city like New York, where in a certain ward there is the densest population in all the world—a population so dense that if you took the State of Delaware and filled it as densely, it would hold the whole population of the world!—you can't crowd people in that way and have high personal morals.

These crowded conditions, as also do restlessness and constant change, break up family life. Divorce is about fifty per cent more common in urban than in rural communities. The hearthstone has gone; and how can folks rally round the hot air register or the steam radiator?

We need not solely survey the slums. I know that in these vile pools we call slums there often grow white lilies of purity. I am not sure but that uptown is often just as rotten as the Tenth Ward; fashion and frivolity, wanton luxury with its shameless waste, the callous selfishness, the brainless pride, the moral flippancy and the indifference of the upper crust—this scum which calls itself the cream is often as bad as the dregs; one is on the top and the other on the bottom.

Then there is municipal government. Andrew White, the first president of Cornell, said some time ago that American municipal government was the worst in the world. Of course that was more true when he said it than it is to-day. Yet I don't think that New York, Philadelphia and Chicago are absolutely perfectly governed to-day. Theodore Roosevelt investigated and confirmed these facts. Very largely in our cities it has been the ignorant and criminal classes that create and control government. The men that run the city hall are frequently a horde of vulgar, ignorant adventurers, men with number five hats and number eighteen collars, who would have done less harm if they had spent their time at the gambling table or the race course than in public service. Men fill high places in our large cities whom no merchant or manufacturer would have employed in their business. There has been some improve-

ment in city government in the last few years, but we still have a long way to climb.

Municipal government is the most important political fact in our lives. The government of the town that a man lives in is something that touches his life twenty-four hours a day. It means the air he breathes, the streets he treads on, the food he eats, the school his children attend, the moral and social atmosphere that environs him. It touches life perpetually and closely. The fundamental doctrine of democracy is that the real education of men, politically, was an education right on the soil where they live. Therefore we mustn't allow our indifference to the building of municipal government in our day to cause us to lose our sense of liberty and democracy. Our remedy is not in the direction of destroying popular liberty. The principle of home rule is inviolable. Better the worst self-government than the rule of a few archangels on a vacation from harping and choir practice, and yet those angels when they actually look down on us must stand aghast.

Corruption, luxury and crime, though crowned with splendor, and fortified by power, cannot escape the inevitable doom. Tyre in its loneliness and ruin, its head crowned with desolation and its feet washed by the walling sea that beats among its broken columns, speaks from her silent lips the solemn message that nothing endures but truth and virtue. Passion, pride, power and lust all perish—only character abides. "The world passeth away and the lust thereof, but he that doeth the will of God abideth forever."

New York has now become comparatively clean physically. It is a pleasure to live there. That old abortion called a skyscraper has now become a thing of beauty. America cannot equal Europe in painting, poetry and literature, but in contemporary architecture she surpasses the world. New York is the most solid city in the world. It is built on the rock basis of Manhattan. All its foundations go down to bed rock. Will it endure? Or shall some day the lonely sea bird cry over this Vertical City ruined and sunken beneath the seas? Nothing endures but righteousness. Shall it become like Isaiah's picture of the Holy City, which he said because holy was inviolable, or will it be a harlot like Babylon?

And what will be the case with Detroit, Chicago, Philadelphia, and all the rest?

THE ARENA

THE SCRIPTURE ON CONVERSION

THE article on "Are Conversions Coming Back?" and the one on "Can Conversions Come Back?" in current issues of the REVIEW have awakened in the mind of one, who at one time felt conversion necessary, some thoughts which will not be quieted.

In 1 Cor. 15. 22 we read, "For as in Adam all die, even so in Christ shall all be made alive." If our hearts are open to truth we can but see here that sin and death entered the human race by Adam. Every

child born into the human family is born with sin in the heart. Before the years of accountability the child is not responsible. Jesus himself says in John 3. 6, "That which is born of the flesh is flesh." This surely teaches that the mere fact of having been born into a righteous family does not make the child righteous, for, according to the Word, he is still flesh. Paul, in the eighth chapter of Romans, says, "They that are after the flesh do mind the things of the flesh. For to be carnally minded is death because the carnal mind is enmity against God, for it is not subject to the law of God, neither indeed can be. So then they that are in the flesh cannot please God."

Referring again to Jesus' words in the third chapter of John, "Except a man be born of the Spirit he cannot enter the kingdom of God. Ye must be born again," Nicodemus talking with Jesus had mentioned the physical birth, asking if one must be born the second time. Jesus answered him by saying, "Ye must be born again." One who has never been born again or converted cannot see the necessity of it nor understand the process as Jesus told Nicodemus he could not. But to those who have experienced conversion "The Spirit beareth witness with our spirits that we are the children of God." Rom. 8. 16.

If it be true that children born to righteous parents are already righteous, then it must follow that children born to ungodly parents are ungodly. Then Christ died only for those who were unfortunate enough to have come into ungodly homes.

We read in Romans 8. 23, "For all have sinned and come short of the glory of God," and in Romans 8. 32, "He that spared not his own Son but delivered him up for us *all*, how shall he not with him also freely give us all things to enjoy?"

If only such as were not born in Christian homes need a Saviour then Jesus' death was not necessary for all. Who is to be the judge as to just which ones of us need him?

Thank God for a few preachers who, in these days when the truth is not wanted, still dare to tell the truth as Jesus did, "Ye *must* be born again."

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[EDITORIAL NOTE: The articles referred to above were not so much doctrinal discussions as a study of modern religious psychology. Undoubtedly both writers hold to the New Birth. It should, however, be always noted that all little children are already citizens of the Kingdom of heaven. Original sin does not involve guilt. Unfortunately, too many parents do not keep their children in that relationship. That was a noble statement made by Doctor Pope in his *Systematic Theology*: Original Sin and Original Grace meet each other in the mystery of mercy at the gates of Paradise.]

BIBLICAL RESEARCH

THE PARTHENOGENETIC PROBLEM OF CHRISTIANITY

THE NATIVITY NARRATIVE IN THE THIRD GOSPEL (Continued)

THERE are two miraculous births narrated in the first two chapters of Luke—that of John Baptist, the Forerunner, and of Jesus, the Christ. Both births were due to a Higher Power, yet the former was on natural lines and the latter a creative act. This similarity and also contrast comes out strongly in the words of the Angel of the Annunciation: "And behold, Elisabeth thy kinswoman, she also hath conceived a son in her old age and this is the sixth month with her that was called barren. For no word from God shall be void of power" (Luke 1. 36, 37). The likeness is in the invasion in both instances of the world of nature by a supernatural force; the contrast is between a sterile old woman and a chaste young virgin.

Those who claim that a portion of the words recorded by Luke in the story of the Annunciation may be a later interpolation (the total absence of critical evidence for this has already been shown) do not seem to have noted this comparison, nor the emphasis which is therefore placed upon the virginity of Mary and also that her relationship to Jesus is everywhere far more strongly stressed than that of Joseph. The Angel "was sent from God to a virgin betrothed to a man whose name was Joseph" (Luke 1. 27). He addresses her, "Hail, thou that art highly favored," a message which does not come to her betrothed bridegroom. Even if one should ignore verses 34 and 35, there is no reference made to Joseph in any sentence of the Annunciation. And in the second chapter as Mary accompanies Joseph to Bethlehem, she is still called his "betrothed." Of course they must have been already married, for otherwise their companionship on this trip would have been impossible. They certainly were legally married as soon as Joseph knew of her pregnancy in order to secure her proper protection from social scandal, but as a matter of cohabitation she was still only the "betrothed" and her virginity was respected until the birth of her first-born. (See Matt. 1. 24, 25.)

No reference whatever is made to this marriage in the first chapter of Luke. It is Mary the maiden, untouched by any sexual contact however holy, who visits Elisabeth and is addressed by her as "the mother of my Lord." She stayed there probably until the birth of John (the six months in verse 36 and the three months in verse 56, make nine, the complete embryonic period). While there is no record of the fact, it seems probable that on the return of Mary to Nazareth there took place her legal marriage with Joseph.

Both are called "parents" several times and "father and mother" twice, but when the name of an earthly parent is quoted in these two chapters it is Mary alone who is mentioned. We see here in the delicate use of language by Luke the recognized legal parentage caused by marriage constantly outshone by the Divine Fatherhood through the creative act of the Holy Spirit. Even Simeon after chanting his canticle of *Nunc*

Dimittis, and having blessed both father and mother, makes his personal address to the mother only.

If those verses had been interpolations (that suggestion so freely made by skeptics without serious evidence), why did not the interpolator go farther and leave out all reference to the parentage of Joseph? No! this writer is one who tells the facts, that Jesus was the Son of Mary only, but also one who publicly passed for the son of Joseph and was so recorded in the birth registry, as we shall see when we come to study the genealogies. But that Hebrew social usage which places the chief emphasis on fatherhood here vanishes. Mary stands foremost and the noble Joseph plays the smallest part in this narrative; indeed, the only place where the Virgin Mother falls into the background in the narrative of Luke is where her son is called by the angel "Son of the Highest" and "the Son of God." Certainly those who read this Infancy Story with any insight whatsoever will see that Virginity is back of the entire narrative.

This stands out in a most striking manner in Luke's account of the blessed boyhood of Jesus and the visit made by him with his parents to Jerusalem as he comes to the adolescent age. Here we are allowed to see a glimpse of the dawning self-consciousness of our Lord as he "grew and waxed strong, filled with wisdom, and the grace of God was upon him." It is not necessary to claim that the boy Jesus was an omniscient personality, or as yet master of all the facts of his preexistence or his mediatorial sovereignty. But he had become conscious of a Divine relation which did not cancel but wholly surpassed his human relationships.

Joseph, his foster-father, had been known as father for twelve years and unquestionably then as afterwards Jesus was subject to both parents. Yet in his first recorded words in which he speaks of "*my* Father," his achieved self-consciousness of adolescent manhood revealed his experience of a loftier relationship.

When Joseph and Mary seek their lost boy and find him in the temple, it is the mother who says: "Son, why hast thou thus dealt with us? behold, thy father and I sought thee sorrowing." If Joseph had been the natural rather than the foster-father would it not have been he rather than Mary who asked "Why?" No one but those two parents could have known the facts of his birth; they doubtless kept them in sacred secrecy, until their revelation was necessary; but their intimate knowledge of a different relation to Jesus speaks between the lines here and elsewhere.

Listen carefully to the answer made by the Blessed Boy to the complaint of his mother: "How is it that ye sought me? knew ye not that I must be in my Father's house?" Mary had spoken of Joseph as "*thy* father"; Jesus says "*my* Father," referring to the owner of that Holy House where they found him and where he thought they should have sought him. When he thus uses the word "Father" he must have recalled to his legal parents what they both knew in the secrets of their hearts. He is not denying the rights of legal parentage; but he is asserting his relation to a heavenly Parent. When Mary says "*thy* father," referring

to Joseph, Jesus answers "my Father," referring to God. Of course neither of them could or would use as to any of these relations such terms as foster-father, step-father, or adopted father.

When these first recorded words of our Saviour are read in the Greek text written by Luke, we discover a significant grammatical fact. He uses here the articles when he refers to "my father." His words are *ἐν τῷ οἴῳ τοῦ πατρὸς μου*, literally "in the house of the Father of me." He never uses the article when in addressing others he speaks of God as "Our Father" but does use it in stating his own relationship. (See for example the Lord's Prayer, and such a passage as John 20. 7, "the Father of me and a Father of you.") His Sonship is unique.

Jesus now says my Father, but Mary had heard long before from the Angel of the Annunciation these titles ascribed to "that holy thing" which was to be conceived in her, the "Son of the Highest" and the "Son of God." That divine appellation of God, the Most High, is heard in the Bible first on the lips of other than Israelites but who were also the worshipers of the true God, such as Melchizedek (Genesis 14. 18ff.), and Balaam (Numbers 24. 16). It is frequently used in the Psalms and in many Apocryphal books. It must have been a common name for God among Jews at the Christian era. Two statements are made by the angel which linked together become an affirmation of the Virgin Birth. He says of Jesus, "He shall be great and shall be called the Son of the Most High" (Luke 1. 32) and that Divine Sonship will be thus wrought: "The Holy Spirit shall come upon thee and the power of the Most High shall overshadow thee; and the holy thing that is begotten shall be called the Son of God." So the title Son of God is here linked to the supernatural conception.²

In that mystic word "overshadow" (*ἐπισκιάω*) we are taught that the virginal conception of Jesus is not to be looked upon as a miraculous violation of natural law, but as brought about by the theophanic presence of God himself. The Holy Spirit is the divine agency of that glorious Theophany. The same word is used in the Septuagint as to the cloud of glory in the tabernacle (Exodus 40. 35), and in all three Synoptic Gospels in their portrayal of the Transfiguration. It certainly implies that the Blessed Virgin had some concrete experience of an enveloping halo of divinity. So the earthly origin of Jesus began with this theophanic experience of his mother and the development of his Divine consciousness was followed by further theophanies at Baptism, Transfiguration and Resurrection.

We here see something which is different from those pagan legends of the birth of demigods that some scholars who have no spiritual insight associate with the birth of Christ. The resemblance is wholly superficial. His birth was a creative act much like that by which man at the beginning was transformed from a mere animal into a human being by the breath of Jehovah. The Second Adam was born by a similar creative

¹ A most elaborate treatise on these first words of Jesus in Luke 2. 49, is that by Rev. P. J. Temple, entitled *The Boyhood Consciousness of Jesus*.

² A valuable study of these various appellations of God and Christ can be found in that classic work, Dalman's *Words of Jesus*, especially in the following pages, 198f, 275f and 288.

act of the Holy Spirit. It is a New Creation of One who shall be the head of a new-born race. Jesus Christ is connected with the past by his human mother but he begins a New World by this fresh invasion from the Unseen. He himself is a human being, but one of whom God is the immediate author. The First Adam had his body from the earth and his moral nature by the Divine Breath; the Second Adam had his body from Mary, but his Divine human personality from God himself.

The discussion in this issue began with that strange likeness and contrast between the birth of John and Jesus. One marked difference speaks forth again in the responses of Mary to the Angel. Zacharias had spoken a word of doubt when Gabriel promised him a son, but Mary in her womanly trouble and tremor, which was not doubt, but was the natural emotion of a young girl who faces the bringing forth of a child without marriage. She says: "How shall this be, seeing I know not a man?" That can only imply that she was confronted by an experience which had no relationship to her coming union with Joseph. It was not doubt but a modest request for explanation.

The explanation came. To properly move her will to submission it was needful to teach her mind the will of God. It was not a command or a demand on the part of the Eternal. It was the revelation of a holy purpose to which she consents in language simple and sublime: "Behold the handmaid of the Lord; be it unto me according to thy word." The message had come to her from the heavenly sphere. She had to be informed that she might consent. At no point in human history has the Divine purpose been more perfectly echoed in the human head and heart. Only by this union of the Divine and human will could the Word be made flesh.

Goethe, in his second part of *Faust*, quite properly glorifies the eternal womanhood. But his stirring words mean more to us when we think, not of his noble heroine, but of the Virgin Mother. Can we not sing, as we read the sublime story of the Annunciation and the Incarnation:

"The utter Unspeakable here is won,
The Indescribable here is done.
The Woman-Soul leadeth us upward and on"?

[The discussion of this Problem will be continued in the next issue of the REVIEW by an argument based upon the Genealogies of Jesus, as recorded both by Matthew and Luke.]

BOOK NOTICES

Early Christianity and the Modern Church. By R. MARTIN POPE. The Fernley Lecture for 1924. New York and Cincinnati: The Methodist Book Concern.

At the great Annual Conference in England which meets in the mid-summer, there is a happy custom of inviting an outstanding scholar of the church to write a volume of lectures, one of which he delivers orally

before the members of this august body. At the conclusion of this address the volume from which the author has selected his lecture is produced and sold as the "Fernley Lecture" of that year. Thus for a period of years these Fernley Lectures have been vital contributions to present-day Christian thought and a source of profound culture to Wesleyan Methodist ministers. The Rev. R. Martin Pope, M.A., a well-known author, a scholar of vast erudition himself, produces the Fernley Lecture for the year 1924 under the title *Early Christianity and the Modern Church*.

Considering the amount of space at his disposal, Mr. Pope has collected his data with that uncanny sureness betokening the fact that he is a master of the field in which he writes. He has the courage to attempt to apply the message of early Christianity to the modern world and sets about this high task by searching for a general and inclusive definition of the content of Christianity. Prosperous, jocund and often shallow American dispensers of that sort of good cheer which masquerades about as the Christian religion will be brought up with a shock to read that "the first note of early Christianity is the call to repentance." The author continues to insist that the teaching of Jesus is concerned with awakening this sense of sin and the *locus classicus* of the theology of Jesus is Luke 15. An America whose materialism threatens at times to swamp the finer side of life badly needs to read this portion of the book, although it will not do so with an easy mind. American Protestantism will be lost unless it succeeds in arousing among the thoughtless and prosperous people this "sense of sin."

Then the author deals with redemption and with the element of "power" found in the gospel. He contrasts the *dunamis* of early Christianity with the *élan vital* of Bergson. One feels that in dealing with the various phases of the Spirit he does not give any adequate explanation of the psychic, but forgets this criticism when the author proceeds to reveal how the Spirit of Christianity is an outflow from the vast ocean of the spiritual world which releases resources and capacities undreamed of within individual lives, and makes an eloquent plea that Christians cease to be apologetic for their faith and gain this "power" to attack the world. This "power" is aroused when one is caught up by this "spirit." The chapter upon the "Witness" is exceedingly illuminating, for it contains apt contrasts between the Nichomachean Ethics of Aristotle and the ethics of Paul's Letters. The listing of Greek and then the Christian virtues is fascinating. Part I closes with a discussion of Christian Fellowship in which the writer portrays clearly the historical and present antagonism between the "spirit" and the "office" in the church. In Huss, Savonarola, Luther, Lollards and the Puritans he indicates that the protest against the "office" in the church has been fairly consistent and insistent through the ages. Searchingly he asks: Is the spirit of early church fellowship practiced to-day? Remembering racial bitterness, social ostracism, etc., one is embarrassed by this question. We are reminded that while evil is solidly united against goodness, conceptions of sacraments, ideas of worship and foolhardy attempts to repress heresy work with remarkable success to keep the body of Christ divided.

One cannot agree with every conclusion of the writer in the first part of this volume. It is open to question whether the message of the church is as convincing as it has ever been (p. 63). With hysteria running wild and with the American people in certain sections having delightful times enjoying bad cases of "nerves" one will not readily believe emotional life is being throttled in our midst. Nor can we agree "the method of Jesus was always . . . restrained, tranquil, and free from excitement." We might wish to believe with our author that for the most part we had outgrown crude and material conceptions of the resurrection and that the preachings of the old doctrines of hell were outworn (pp. 68-69) but the facts will not warrant us in so doing. Nevertheless one turns from Part I of this book with a profounder conception of the content and idealism of the church and the problems of momentous import which confront her.

Part II deals with the relationship of Christianity to the other religions contemporaneous with it. The author tells of its winning independence from Judaism and concludes—somewhat erroneously, it seems—that there remains still a nationalist cultus within Judaism, "officially maintaining its traditional attitude toward Christianity" (p. 84). He then depicts in vivid style the breakdown of the old classic religions and one can almost see some of the older dramatists and philosophers with their tongues in their cheeks talking of the wiles of the gods. With splendid insight the growth of materialism upon the one hand and the rise of Stoicism upon the other is set forth. Rightly does the author indicate it was this poverty of spiritual life which made possible the cult of emperor worship.

Alluring indeed is that part of this book which concerns itself with the domestic life in the early church. The author's researches have produced at this point many important facts. Although there was much which would support Petronius' indictment of family morality in his *Satyricon* and though there might be some basis in fact for the unrelieved pessimism of Tacitus, still the glory of the early Christian home is an assured fact as over against the pagan household. The treatment of the status of womankind and the condition of religious education among children is most original.

Brilliant is the treatment of the early Christians under persecution. To one who might believe himself reasonably acquainted with this part of church history, Part III of this work will bring much stimulus and knowledge. With incisive and proportioned stroke the pathetic and yet magnificent figures of the mighty martyrs stand forth—chaste women, brave men, innocent children. If ever one felt obligation to that host "who counted not their lives as dear unto themselves" it is after the review of the Christians of this epoch in ordinary life and in martyrdom. One is stirred with deep thanksgiving to sing within:

"For all the saints, who from their labors rest,
Who thee by faith before the world confessed,
Thy name, O Jesus, be forever blessed,
Halleluiah, Halleluiah!"

Some Methodists will have another "religious experience" after completing this portion of the book.

The message of these early centuries for the modern age marks the conclusion of the book, and here the writer is most thought-provoking. In a hit-or-miss manner let some of his conclusions be stated. "The genius of Christianity demands a worship that ought not to be ugly and slovenly." Amen. And Amen again. "Christianity bases its ethic on the doctrine of God," . . . "but the social ethic of Jesus has never yet been recognized to have equal binding force with the private morality inculcated by him." Or again: "Any ecclesiastical system of thought and ritual which represses instead of guiding individuality is contrary to the spirit of the gospel." Please page Mr. Bryan! With a certain note the author says: "It was when the church began to raise orthodoxy, or correct belief, to the rank of an absolute condition of salvation, that it took a wrong turn." A higher altitude still is reached when this writer says to Wesleyan ministers and then to all ministers: "It remains finally to urge that self-renunciation registers its sincerity in service."

This is a great book, thoughtfully conceived, carefully written, and showing a remarkable comprehension of the life of the church prior to the Nicene Council. It has a good index—no small virtue. Would that every American Annual Conference might have the benefit of such erudite scholarship and sound learning as our English ministers receive through the Fernley Lectures. A superb wedlock of humanism and evangelical piety has produced R. Martin Pope. May he long be spared to our common Methodism!

ROBERT LEONARD TUCKER.

Detroit, Mich.

The Changing Church and the Unchanging Christ. By R. H. COATS. Pp. viii+235. New York: George H. Doran Company. \$2 net.

The Christian Church and Liberty. By A. J. CARLYLE. Pp. 160. New York: George H. Doran Company. \$2 net.

The Church and Women. By A. MAUDE ROYDEN. Pp. 256. New York: George H. Doran Company. \$2 net.

THESE three volumes are included in what is called the Living Church Series, a collection of works of varied interest, some of high value.

That by Mr. Coats is one of the ablest, certainly one of the best in literary style. It is a study of the universality of Christ and covers a wide field of historic expression. He portrays the Christ of Scripture, of history, of romance, of Romanism, of Evangelism, of rationalism, of philosophical speculation such as the Nicene theology and the Hegelian dialectics, of Art, of poetry, of social service, and reaches a concluding survey in presenting the Christ of the Ages. Both the strength and weakness of these varied attitudes toward our Lord are acutely stated. Surely he shows that the church has gone through more changes than its Master. All these prismatic many-colored rays when united concentrate in that one Light which is Himself.

Doctor Carlyle discusses the intrinsic and essential relation of the Christian Church to personal freedom. The Church has not always stood for freedom but he surely shows that it ought to have done so. Questions debated are Individuality, Equality, Church and State, Industrial Liberty, etc. Since religion is something loftier than civil law, the appeal to conscience must transcend all authority. This fact should make Christianity the supreme vindicator and defender of human liberty.

One phase of freedom which has come to the front in the present age is the Woman Movement in the Church. Women have been subordinate in all other civilizations. This, and this alone, has shaped the assumption of their inferiority to man. Miss Royden, that brilliant woman preacher in England, has given us in her last work an able study, both religious and historical, of these problems. She discusses women in the Bible, in the Early Church, the middle ages, the reformation period and to-day—climaxing on Christ and Woman. There has been no mightier force in religion than the ministry of women. Certainly that commands perfect equality of men and women in all spiritual and in ecclesiastical affairs as well. Equality does not mean absolute likeness. Maternity is a sacred function and gives to womanhood a social position than which none is loftier. Possibly Miss Royden does not sufficiently emphasize this fact, but she does not ignore it. This, like Doctor Carlyle's book on the Church and Liberty, is based on the most fundamental principles of the Christian religion.

American Economic History. By HAROLD UNDERWOOD FAULKNER. New York: Harper & Brothers.

THE study of economic history is important for both the historian and the economist. Yet this field in America has been neglected by historians and economists alike. The economists have been more interested in the development of economic theory or in applied economics, while the historians have been chiefly concerned with the social and political aspects of our history. Hence the extraordinary paucity of books devoted exclusively to the economic development of America. At last we have another book covering this subject by Professor H. U. Faulkner. He is an historian who believes that there is a "possibility of writing the story of the human race in terms of wheat, cotton, and iron as well as in those of monarchs, politicians, and soldiers." (Preface.)

The whole account of the expansion of the United States from the beginning to the present is interesting. It is a story of colonization of a new kind by which newly populated territories were admitted to all the privileges of the mother government. It is a story of growth, rapid, unparalleled, picturesque, of the sweep of people across a continent, of the lure of gold, fertile soil, and other wealth, of the existence and passing of a frontier which influenced the economic life of America for a hundred years. This story the author tells; but he does not cover up the darker aspects of the kaleidoscopic picture. This method of growth was wasteful. We achieved this sudden economic conquest only by the

surrender of most of our precious natural resources. Thoughtful persons cannot read the account without asking the troublesome question, was indulgence of this policy of development wise? This question the author does not ask or answer, but the reader can draw his own more or less satisfactory conclusions.

The book contains, among other things, a splendid résumé of our agricultural history. The author shows that agriculture before the Civil War was dominated by three great influences—the existence of areas of unoccupied land which led to the “butchering” of the soil, the pursuit of unearned increment, to neglect of farming, and the increase in cotton-growing which gave slavery another lease of life in America. Since the Civil War, there has taken place a slow revolution in agriculture brought about by the introduction of farm machinery, agricultural education, governmental instruction, the use of irrigation and dry farming and the beginning of scientific farming. But this period has seen also an increase in tenancy in the country and the continuance of the one-crop system in the South.

The author gives a good account of the development of transportation and communication in the country. He rightly thinks that “the history of the United States for decades after the Civil War might almost be written in terms of railroads” (p. 452). In explaining the decline of the railroads the author asserts that the country by 1914 had reached the saturation point in mileage.

The writer gives an admirable description of the growth of manufacturing. American industry has been characterized by migration and localization. The author gives a treatment of the factors which determine the industrial status of the various sections. But he does not reach any conclusion as to the destiny of New England as a manufacturing center. He points out that there has been a considerable growth of industry in the South, and that the latter has broken the monopoly of New England in textiles, but chiefly in the coarser goods. He does hazard the opinion that “the future must necessarily see a further industrial development in the South, but it will be handicapped by unskilled labor, an enervating climate, and the superior possibilities of agriculture” (p. 566).

Two of the best chapters by the author are devoted to the Civil War—its economic causes and consequences. Another is that on recent economic tendencies.

But there are shortcomings in the book. For instance, there is no adequate treatment of the effects of the tariff upon American industry. Concerning the period before the Civil War, the author says rather briefly and dogmatically: “Undoubtedly the tariff legislation of the first seventy years of our history aided the growth of manufacturing and industry; it is equally true, however, that the emergence of the United States as an industrial nation was inevitable” (p. 307). He states that the tariffs after the war “have greatly stimulated manufacturing” (p. 551). He mentions in a sentence the influence of the tariff upon cotton manufacture (p. 276), and upon the silk industry (p. 572). Such an impor-

tant question deserves a less summary treatment at the hands of an economic historian.

One is disappointed to find no historical analysis of our foreign-trade balance, and discussion of its significance in the economy of America. We might well have expected to see a more thorough treatment of the influence upon our commercial life of the importation of capital and the payment of loans and interest.

The author by statistics shows that there has been an enormous growth of the foreign commerce of the United States. Undoubtedly the absolute and per capita values and the actual quantities of imports and exports have increased. But how important is this growth in the economy of the country? The domestic trade has grown too. Is foreign trade becoming relatively more important in comparison with domestic trade? This question the author does not discuss. And yet is not the relative growth more important than the mounting figures of a developing country?¹

But, on the whole, the book is admirably written. It is scholarly, accurate, and entertaining. The author has succeeded in revealing the romance of our economic development without surrendering anything of exactness. As a comprehensive treatment, it is a commendable piece of work for which scholars, teachers, and the reading public should be thankful.

KOSSUTH M. WILLIAMSON.

Wesleyan University.

English Penitential Discipline and Anglo-Saxon Law and Their Joint Influence. By THOMAS POLLOCK OAKLEY, Ph.D., Professor of History in Hardin College, Mexico, Mo. New York: Columbia University. Agents: Longmans, Green & Co., 1923, \$2.50. (In Columbia University Studies in History, Economics and Public Law, vol. 107, No. 2.)

Catholicism and the Second French Republic, 1848-52. By ROSS WILLIAM COLLINS, Ph.D., Instructor in History, Syracuse University. Same publishers and series, vol. 112, No. 1, 1923. \$4.

THE disappearance of penance in Protestant Christendom has left an interesting field of research uncultivated, so that outside of Lea's books (especially his *History of Confession and Indulgences*) and the recent *History of Penance* by Watkins (Anglican) we have had to trust books in French and especially in German, and mainly, of course, by Roman Catholic writers. The learned thesis by Oakley therefore comes as a very welcome contribution, and is carried through on a careful study of original sources and best authorities, buttressed with ample notes, and written with detachment and impartiality. One or two corrections for a second edition. Page 25, note 2, for 803 read 390. P. 41, n. 1, no book of Baring-Gould previously cited. P. 47, n. 5, erase Bericht and Busadisciplin under Herzon-Hauck and substitute Gerichtsbarkelt, kirch-

¹This question has been discussed by others. See, for instance, C. E. Griffen: *Principles of International Trade*, pp. 104-114, and S. Litman: *Essentials of International Trade*, pp. 45-51.

liche. P. 54, n. 1, line 6, for I (to Alzog) read II. In this note Phillips is wrongly classed as a Protestant writer. He was an eminent Roman Catholic authority on canon law, born in Germany of English parents, became a convert in 1828, and published the book cited in the note in 1832-'34. P. 56, last line, for 1862 read 1882. On p. 208 Hauck is referred to as having written a general church history.

For the portly and valuable study of Collins it will suffice to give the chapters. Introduction (I. Church and State. II. Catholic Revival. III. Struggle for Liberty of Instruction). Catholics and Revolution of February. Catholics and Social Crisis of 1848. Reaction against Socialism. Candidacy of Cavaignac and Rome's First Intervention. Catholics and Election of Louis Napoleon. Expedition of Rome in 1849 (which overthrew Roman republic and restored Pius IX). Falloux Law. Catholics and the Coup d'Etat. Conclusion. Bibliography. Index.

The taking over the continental custom of printing the Ph.D. theses opens to our young scholars an excellent chance of expanding our knowledge and enlarging our literary resources, in which these two have done nobly. While maintaining impartiality and scientific mildness and objectivity they should not efface themselves, lose sharpness, decisiveness, frankness of personal reaction to what they find, and interest and literary skill. (This in general, with no special reference to the above.)—J. A. F.

The Hymn as Literature. By JEREMIAH BASCOM REEVES. New York: The Century Company.

HERE is a book which fills a unique place in hymnology in that it brings together the conflicting opinions of different writers upon the much-discussed question of the literary value of hymns, almost parenthetically uttered by them in the course of their larger discussions, and then proceeds to an independent judgment upon the question in hand, and fortifies that judgment by an ample and convincing appeal to the history of hymnody.

Doctor Reeves has attempted a bold thesis. He challenges the assumption that hymns are not real poetry, that they have no high place in literature. Nor does he hesitate to break lances with Addison and Dr. Samuel Johnson, whose opinions he sets over against each other. And Matthew Arnold's comment, that "poetry deserts us in our hymns," he cites as an effort of the poet to make out his case that English poetry displays "the weakness of a false tendency," when it follows the Semitic spirit, rather than the Indo-European genius, or specifically the Celtic spirit.

The author appears to be fair and thoroughly considerate to these great critics and states their case in their own language by ample quotations. Nor is he disposed to gloss over their arguments. He meets them squarely and answers them fairly. And thus he not only carries his readers to the conclusion that the hymns in all fairness should be regarded as real poetry, but goes even farther in his argument.

Admitting all the weaknesses from the poetic standpoint that many of our hymns possess, he proceeds to this conclusion: "And one must admit that glowing perfection is rare here as elsewhere. All this being so, it is still a sober assertion that some of the English hymnic verse reaches a poetic height not often reached in our literature at all."

The "clear reasons why but little that the few major poets wrote is admitted into the hymn-book" are analyzed. But the author does not admit that this is a valid argument against the poetic quality of our best hymns.

"The hymn is a quite definite and distinct type of poetry. Its boundaries as regards both form and content are plainly and narrowly laid down. It is of all types of literature perhaps the most rigorously limited. Merely as a lyric it would of course have narrow limitations; as a religious lyric its limitations are multiplied; but in that it must be the medium of concerted social thought and feeling on the gravest matters, and yet simple enough in form to be sung chorally by an assemblage not assumed to have any special choral practice or skill, it is very much more limited. The hymn must be a lyrical poem, simple of form, easy and smooth of movement; its ideas must be direct, unified, immediately apparent; its manner must have the decorum and gravity befitting public worship.

"The intricate form, for example, of Milton's 'Hymn on the Nativity' would bar it from the book were it acceptable in every other respect. For its stanzas are long and complex. The hymn stanza must be short enough to fit a simple musical setting and invariably regular. A sonnet, were it ideal otherwise, could hardly find its way into the hymn-book; it cannot be divided into four-, or three-, or five-line stanzas. Even if it had twelve or sixteen lines so that it could be divided into quatrains to fit a simple musical scheme, its pentameter line would still be a difficulty. Of the scores of superb religious sonnets there is none in any hymn-book.

"The severity of the demand for simple form is apparent at a glance through the hymnal."

The hymn, "Nearer, my God, to Thee," he analyzes through a four-page discussion, particularly from the purely literary standpoint, and praises especially that verse which Dr. MacLeod recently anathematized so severely in a sermon preached in the Collegiate Church of Saint Nicholas. Of this verse he says: "As for life and spirit, nor Byron nor Shelley ever wrote more exulting lines than these: 'Or if on joyful wing, Cleaving the skies.'"

There follow contrasting studies in a number of well-known hymns, showing how some of them have overreached the true literary bounds of the simple hymn form of expression, while others—and he gives abundant illustrations—have attained within proper bounds a vivid imagery and lyric intensity that add greatly to their literary validity and strength.

Less important, we believe, as an argument for the true literary status of the hymn, though placed first in the discussion, is the fact

that hymns fill so large a place in the reading of the masses and in common thought, a vastly larger place than any other poetry in existence. This idea he unfolds in a remarkable way, fortifying his statements with statistics that are little short of astounding. For instance, the largest first edition of any merchantable book in the United States up to 1912 was the first edition of the present Methodist Hymnal; and Hymns, Ancient and Modern has reached the astounding circulation of over sixty millions of copies. The constant use of hymns, at least six each Sunday in every church, and frequently in other services and in the home, keeps them before the thought and in the hearts of the people.

The balance of the book, which is six times the length of this original thesis, follows largely the historical method, beginning with Hymns, Ancient and Medieval, following through The Native English Hymn, English Psalmody, Isaac Watts, The Period of the Wesleys, Bishop Heber, and The Romantic Revival, is brought successfully through the nineteenth century—which latter is stretched somewhat into the twentieth century by the inclusion of John Oxenham's "Lord, God of hosts, whose mighty hand," published in 1915, and that other great hymn of our own generation, "Where cross the crowded ways of life," written by Dr. Frank Mason North.

All the way through the historical presentation of the hymns runs the vein of the initial discussion and a rich literary harvest is garnered by the author as he passes through the hymn fields of many centuries.

The concluding chapter in *The Import of the Hymn Book* is an illuminating discussion of the dominant ideas expressed by the hymns and the direction of their influence upon human thought. His concluding paragraph is fittingly quotable in this connection:

"This is the body of the hymn-book. Its terse and apt injunctions to duty, its harmonious phrases speaking calmness of mind and steadiness of purpose, its gentle and graceful verses winning folk to peace and charity with their neighbors, its prayer for all sorts and conditions of men as brothers, its stern warnings, its ringing calls to uprightness and purity of life, its sweet rhythms of consolation and hope—all these things, sung by mothers to their children, learned, as our fine English idiom says, by heart, illuminated and colored by memorable airs and by recollections of scenes familiar and dear, hallowed often with memories of solemn and exalted experiences—make the hymn an invaluable force for good and an ever-fresh inspiration to grace and comeliness of life."

This book, like most books, is not entirely free from errors. "Nearer, my God, to Thee" can scarcely be strait-jacketed into common meter. Sarah Flower Adams' middle name is given as "Fowler." These are examples of minor errors. But the book is, in the main, accurate and scholarly, and, what is of deep value to us as hymn lovers, is an ample and conclusive defense of the hymns we love at the very point where they have been most severely criticized—their literary quality.

CARL F. PRICE

New York City.

World Missionary Atlas. Containing a Directory of Missionary Societies, Classified Summaries of Statistics, Maps Showing the Location of Mission Stations Throughout the World, a Descriptive Account of the Principal Mission Lands, and Comprehensive Indices. Edited by HARLAN P. BEACH, D.D., F.R.G.S., CHARLES H. FAHS, B.A., B.D. Maps by JOHN BARTHOLOMEW, F.R.G.S., of the Edinburgh Geographical Institute. New York: Institute of Social and Religious Research. Price, \$10.

A most unusual and timely service has been rendered the cause of missions by this important publication. It is much fuller than the *World Atlas of Christian Missions* published in 1911. Nothing is left to be desired so far as geographical accuracy, historical data and artistic work are concerned. The work of research was conducted under the severe restrictions of post-war conditions, and the difficulties in assembling the extensive information on missionary work were great. But the efficient staff of workers, under the direction of Professor Beach and Mr. Fahs, have successfully accomplished a herculean task. We are greatly indebted to them for their industry and perseverance and to the Institute of Social and Religious Research for financing this immense undertaking.

Dean Church once wrote that a map is a historical as well as a geographical picture, and represents on the background of unchanging nature the changing feats and fortunes of men. The thirty plates with numerous insets furnish maps richly colored, and admirable in simplicity and clarity. The mission stations are underlined in red. The posts that had to be abandoned as a result of the world war and aftermath are also indicated. These latter were most numerous in Africa, but on the whole their number has been gratifyingly small. Very impressive are the maps showing the nature of populations, occupations and climate, languages of commerce, means of traffic, basic minerals, and commercial cultivation and development. Dr. Mott suggestively remarks concerning this aspect of missionary work: "As the play of vast secular forces incident to modern civilization, such as the drive for raw materials and the spread of systems of communication and of industrialism from the west, bear down upon the less advanced peoples, the summons to the Christian forces which seek to establish better human relationships and which promote the spread of spiritual ideals among men becomes more clearly evident."

What a vision comes before one in contemplating the fields of missionary activity with the aid of these maps! Truly, the future of the world is with Christianity and with the constructive forces of the church. What an obligation rests on Protestantism to go forward, in view of much that has been done and more that remains to be achieved! This is an Atlas of Protestant missions. There is no reference to the work of the Roman Catholic and Greek Catholic Churches because data could not be obtained, but the map showing their mission stations in non-Christian lands has been reprinted from the Atlas of 1911.

In addition to the maps there are other features of the utmost value. The Directory of missionary societies (pp. 15-69), arranged from the point of view of home base lands, is a detailed description of the many-sided character of the enterprise. The statistics of missions (pp. 73-174) contain extensive tabulations that satisfy the most exacting demand for facts and figures. General Descriptive Notes (pp. 183-210) furnish up-to-date information about missionary lands. The editors wisely refrained from giving any data about non-Christian religions, which were not available. They preferred to be silent rather than indulge in vague generalizations. This fact is mentioned as a testimony to the conscientious desire for accuracy, which has been well realized in this reliable compilation. Mention must also be made of the indices to missionary societies and to mission stations, and the alphabetical list of missionary society initials. These help the student to get the desired information without any confusion.

The price of this inestimable volume may seem to be prohibitive, but a work of such large proportions, encyclopædic in its range, is fully worth what it costs. Every preacher should have a copy for constant reference, as an indispensable aid in expounding and advocating the program of Christian missions.

OSCAR L. JOSEPH.

The Word and the Work. By G. A. STUDDERT-KENNEDY. Pp. viii + 86. New York: Longmans, Green & Co. \$1.

SAINT JOHN the Divine has found a modern interpreter in this "Woodbine Willie," as the British soldiers called him during the World War. This is a Lenten discussion of the Prologue to the Fourth Gospel. The Bishop of London is right when he says of it: "This book will make people *think*. It will give them, to use the author's phrase, 'a pain in the mind.'" But this deep thought will stir the emotions and command the will.

Studdert-Kennedy has a living theology back of his evangelistic message. Does not this state doctrinally the teaching of John? "*The Christian claim is that God is unknown in the Infinity of the Father, well-known in the Incarnation of the Son, and infinitely knowable in the operation of the Spirit.*" He can use modern science, even evolution in its Darwinian form, to illustrate spiritual truth. His religion is not a bit of moral archaeology; it is a present fact and experience. He sees the Cross, not only on Golgotha but in the suffering and sorrow of a "tortured, lost, bewildered world." "Everywhere and always I can see set up above this world of ours a huge and towering cross with great arms stretched east and west, from the rising to the setting sun, and on that Cross my God still hangs and calls on all brave men and women to come out and share his sorrow and help to save the world." He sees in the atonement more than the forensic doctrine of substitution; it is, as Paul teaches, a *vital* experience. We must be "crucified *with* Christ." For

Christ is the meaning of all life. "The whole of our social order is in the Bread of the Altar which waits the act of the Christian community who lift it up to God." The word must be in all work. The Christian community is the real priest which consecrates all life and makes it a sacrament.

He severely indicts modern prejudice and its glorification of power. Nearly all business, politics, and social life is an outrage of the Cross rule of sacrificial service. Read this paragraph:

"Is God Love and Reason, or is he brute force and self-assertion? Is Christianity true or is it a tissue of dangerous sentimentality? Can it save or will it ruin the world? It is manifestly dangerous. If it is not true, as a revelation of reality, it is likely to bring a curse upon the world. Christ is either divine or decadent. If he disarms and debrutalizes the western beast of prey, and makes him ashamed of his teeth and claws, and the world is in reality a jungle where brute force alone makes for survival, and self-assertion is the great necessity for life, then this Prince of Peace will be responsible for an orgy of bloodshed the like of which has never been. It is absurd to ignore him. He ought either to be worshiped or crucified quickly before it is too late. If he cannot redeem mankind, and make them reasonable, then he will ruin them body and soul. The question of all questions is this: Do you believe that the way of reason, self-sacrifice, service and love is the way of life for you, and all mankind? Do you believe that in reality this world is not a battlefield for opposing armies, but a home for a family? Are you prepared to risk your life and your children's lives, and to stake the honor of your country on that Faith? Will you risk Good Friday to win an Easter Day?"

The editor of the *METHODIST REVIEW* finds in this little book a nobler statement of his own teaching for many years. Will not all our readers get it and read it and all our preachers find in it the keynote for a fresh gospel message? This glorious prose, breaking out constantly into poetry, is a truly inspiring revealing of the Living Word.

Our English Bible. By H. W. HOARE. Pp. xxxii+336. New York: E. P. Dutton & Co. \$2.

The Making of the English New Testament. By EDGAR J. GOODSPEED. Pp. x+129. The University of Chicago Press. \$1.50.

The Old Testament. A New Translation by JAMES MOFFATT. Vol. II, pp. x+471. New York: George H. Doran Co. \$2.50, net.

The Beauty of the New Testament. By BARRIS A. JENKINS. Pp. x+240. New York: George H. Doran Co. \$1.60, net.

Four hundred years ago, in 1525, there appeared the first printed English version of the Bible, by John Tyndale, a rendering whose literary loveliness was the basis of the Authorized Version. He was more virulently abused for translating the sacred book into the vulgar tongue

than is either Moffatt or Goodspeed for giving it to-day in the form of modern speech. He was called "the murderer of truth!"

The volume by Hoare is a slightly revised reprint of what has for some time been a standard treatise on the English translations of Holy Scripture. It pictures most beautifully the procession beginning with Wyclif and followed by Tyndale, Coverdale, the Genevan, Bishops and Douai, and culminating in the Authorized Version. It is a well-written and valuable history of these versions, but gives too slight attention to the Revised Version and no reference whatever to the American Revised; neither is there any mention made of the recent modern vernacular renderings. The Bible is literature but it is more than that, it is the Book of God. And we need to know more about it than the beauty of its style; we ought to know what it means.

This religious rather than artistic value lies back of Professor Goodspeed's scholarly book, which is as accurate historically as the other, but goes farther. It deals with the question of text, with the modern discovery of the vernacular style of the New Testament era, with former and recent versions of the Bible, and the need of making this record of Divine revelation understood by the modern mind by expressing it in modern speech. He helps us to see that our contemporary translators are simply following the footsteps of Wyclif and Tyndale.

In the last issue of the *METHODIST REVIEW* there was given fuller notice to the first volume of Doctor Moffatt's New Translation of the Old Testament than can be now given to the second. Yet it is in these English versions of the poetic and prophetic books of the Bible that his style is revealed at his best. Hebrew poetry is rendered in rhythmic cadence and, best of all, those who cannot read Hebrew have here perhaps their best chance to see what it all means. This is especially true of that difficult book of Job. All of us cannot approve turning that personal name of the Hebrew deity, YHWH, into the rather abstract title, the "Eternal." But there will ever be a few criticisms of any rendering, from Wyclif to Moffatt. The latter himself possesses a literary style, as did Tyndale; it is the style of to-day, however, and necessarily is not confined, as was the Authorized Version, to the more monosyllabic vernacular of that earlier era of English.

The clever book of Doctor Jenkins will help anyone to realize the truth of that last sentence. He deals with the artistry of the New Testament, its poetic principle, its literary excellence. And he is able to do so by solely using Moffatt's New Translation of the New Testament. He travels the whole road of this New Covenant and reveals the beauty of the trip.

There is one emphasis which needs to be made at a time when more is being said about the Bible than known about it. It is perhaps freely read but in a manner which does not greatly aid the grasping of its religious value. A chapter or so is made the formal worship of each day by folks who can read an entire novel at a sitting. If some of these would only take Moffatt's translation and read throughout and not in fragments the thrilling tale of Joseph, David or Elijah, the entire message of Amos,

Hosea, or Isaiah, the complete Gospel of either of the Four Evangelists, and full letters of Paul, it would widen their vision, put an end to the utterly false doctrinal use of Scripture by many traditionalists of to-day, and bring us back to the Bible and forward to Christ.

John Keats. By AMY LOWELL. Two vols. Boston: Houghton Mifflin Company. \$12.50.

"Don't bring your skillets and saucepans into the pulpit," said Stephen H. Tyng to some Boston theologues fifty years ago. It goes without saying that Miss Lowell has served a sumptuous banquet in her biography of the "young British poet," but she would have done well to have minded the witty caution of the preacher, for there is odor and click of her kitchen utensils. Her pages fairly teem with the technical terminology of the professional literary critic she is by inheritance as well as in her own right.

Her particularity is at times painfully minute. She lives up to her own dictum, "A fact ascertained sinks into insignificance as compared with the process by which it is ascertained," an aphorism itself against which one is prompted to put a query mark. Her quest of Keats' fingerprints is persistent. She puts every uncertain incident to a "third degree" and grills every date. Her phrases are: "It is just possible, but I doubt it," "It is commonly supposed, an idea to which I do not subscribe at all," "The fourteenth, or was it the twenty-first? My reason for believing it the latter would take too long to state." If her reasoning in a certain instance runs in a circle, as she acknowledges, what is it worth? If her process may be supposititious, would it not be better to make it real than to acknowledge it imaginary? She seems at times to be playing a solitaire more interesting to herself than to her reader: matching date, poems, events like dominoes. Her circumstantiality reaches *ad absurdum* when she weighs a certain book to determine whether Keats probably sent it by post or not. She might have been guided by the elder Lowell when he said that biography from day to day holds dates cheaper.

There is unintentional and inoffensive self-revelation. Miss Lowell unconsciously writes herself into the biography of another, not, however, without a pleasing effect. The opening paragraph is as memorable and beautiful as the first line of *Endymion*. Again she speaks of stirring the forgotten pool of memory and again of mounting into the sparkling air of perfect expression. A poet is interpreting "that striving persistent creature, the poet." She proves herself psychologist when she says, "Subconscious promptings are the genesis of all poetry," "The creative faculty works by bursts," "All poetry consists of flashes of subconscious mind and herculean efforts of the conscious mind to equal them," "Poetry cannot be written without fever," "The creation of a work of art of any kind is a terribly exhausting thing," "An artist in normal health is never the worse for the exhaustion in the long run: and he is sustained through it by the tonic and bracing effect inherent in the act of creation: one sen-

sation relieves the other and in the end both together bring him back without injury to an even plane." She betrays petulance at the current criticism of herself when she exclaims, "'Oddness' is the price which a myopic world always extorts from genius." One smiles at the naive egotism which talks of "My delvings in the literature of China and Japan." She rates herself a technician when she refers to something as "a tempting study for a technician," but adds, "I must not allow myself to be beguiled." She admits she has fallen to the lure of the collector when she complacently remarks, again and again, "The holograph of this is in my possession." She sighs at the tedium of authorship when she remarks, "Revising is an arduous task and so is proof-reading." She let slip a secret of the craft when she says, "All poets know the extraordinary law of paradox." Finally the author admits the spell of love when she says, "There was something winning about the man which has persisted even across the gulf of death."

Miss Lowell performs a good office thoroughly well when she shrives Keats from the last imputation of sickly sentimentalism. Her portraiture presents him a hearty, happy, robust youth, resolute without being defiant, and choosing to live a decidedly clean and strenuous life, refusing to deal with praise and be "a pet lamb in a sentimental farce." This essential manliness of Keats has full proof in his bearing under the most heartless and vulgar criticism any writer was ever subjected to. Hear him when he says, "What reviewers can put a hindrance to must be a Nothing, or Mediocre, which is worse," "Praise or blame has but a momentary effect upon a man whose love of beauty in the abstract makes him a severer critique upon his own work. My own domestic criticism has given me pain beyond what *Blackwood* or the *Quarterly* could inflict: and also when I feel I am right no external praise can give me such a glow as my own solitary reperception and ratification of what is fine."

With the subtlety of a magician Miss Lowell reproduces the atmosphere, tone, color and spirit of Keats' environment. She paints him in the group of his unusual companions, with Haydon's vast historical canvas and casts of his Elgin Marbles as background. She diagnoses his reaction from contact with his friends with the skill and certainty of a knowing psychologist. What would have been the effect upon him if Haydon had been Turner, Hunt been Coleridge, Reynolds been Shelley? Is genius best fostered by genius? No! At this stage Keats needed admiration. The kind of stimulus these friends gave him was just enough. He could assimilate it and pass on. There was no danger of its holding him. He was bound to outdistance it, and when this was accomplished follow his own trend unconfused by any rival issue.

Miss Lowell's method is as unique though different from Mark Twain in his autobiography, lately published. The latter tosses the calendar into the discard. Whatever in his recollection of place, incident, or person appeals to him at the passing moment he forthwith describes with daring unconcern for chronology. There can be no humdrum monotony following such a course. Interested himself, he must needs interest the reader.

Miss Lowell for her part gives an orderly account of Keats' career, but with it she runs a parallel of criticism, making the association of the immediate period of place, person and book serve as background for the poem then being created. She gives his reaction from his friendships, his reading, his contact with nature and art. And she is inerrant in doing it. She traces his idea, style, meter to its source as only one who has followed all trails of literature could. She paraphrases, analyzes, compares, appraises, loads every fissure with ore. She does not mind the caution of the elder Lowell when he says it is no part of the biographer to show how ill his biographer can do his work, but in her severest mood she never equals Keats' own criticism of himself.

Her paraphrastic analysis and summary of *Endymion* is so thorough that no one need now attack with forlorn hope the four thousand lines of that most elusive poem of which the first line is the most familiar thing in literature and all the rest a tropical tangle of exuberant language. She takes *Lamia*, *Pot of Basil*, *Eve of Saint Agnes*, and the peerless odes, even the fragments, *Saint Mark* and *Hyperion*, and weaving about them the filigree of her incomparable prose, creates an iridescent breastplate for her High Priest of Poesy.

It is to be regretted that the book does not close with that instead of the threadbare threnody of *Savern*. The theme was worthy of such a meaningful phrase as Carlyle's on the death of Goethe: "In the death of a good man Eternity is seen looking through Time."

DAVIS WASGATT CLARK.

Boston, Mass.

BOOKS IN BRIEF

Christianity and the Race Problem. By J. H. OLDHAM (Doran, \$2.25). The editor of the *International Review of Missions* has written this book out of a large experience of travel, study and observation. It might be regarded as a missionary manifesto made in the name of the Regnant Christ, in whose presence all provincialism and prejudice must hide their snobbish faces. The difficulties of nationalism and internationalism are serious enough, but if the mind of Christ is honestly applied to the baffling issues, the economic, political and cultural causes of race antagonism and strife could be removed. What we need is a wider knowledge of all the facts and a deeper understanding of the genius of Christianity, as given in this authoritative book.

Collier of Manchester. By GEORGE JACKSON (Doran, \$2). Few men are better qualified to write about "Collier of Manchester" than the man who for many years was known as "Jackson of Edinburgh," superintendent of the Toll Cross Mission. Collier concentrated on his single task with its numerous ramifications and branches, and showed remarkable energy, inventiveness, and sanity in his methods. He was above all a lover of souls and he bent all his efforts in this direction with extraor-

dinary results. This biography of a noble Christian leader is also an excellent exposition of the genius of Methodism as an evangelizing force. The book deserves to be widely read.

Except Ye Be Born Again. By PHILIP CABOT (Macmillan, \$1.50). If Professor James declared that his *Varieties of Religious Experience* was a footnote to Begbie's *Twice Born Men*, what would he have said of this volume by a graduate of Harvard, who experienced conversion at the age of fifty? Forced to retire from much of his business owing to a malignant disease, Cabot was led by self-examination to realize that his life, in common with other successful business men, had practically submerged his spiritual nature. This finally led him to find God as the supremest reality and the profoundest satisfaction of life, to experience the vital energy of prayer, and to learn that faith in God is the *open sesame* to peace. This thrilling discovery brought to him physical vigor, intellectual clarity and spiritual poise. The directness with which his testimony is here given makes this one of the most quickening of recent religious books.

Ideas of God in Israel. By EDWARD PACE (Macmillan, \$2.50). Standing on the high peak of the divine revelation in Jesus Christ, Doctor Pace looks back at the course of development of the legalistic, prophetic and primitive ideas of God in the Old Testament. This plan gives a certain vividness to the review and enables us to appreciate more clearly the stages of the progressive discovery of the truth about the nature and character of God. Discovery by thinkers does not exclude the fact of the patient self-revelation on the part of God. The two are inseparable, and whether it be in animism, prophetism or legalism, the great journey made from the days of Moses and before to the culminating day of Jesus Christ is profoundly impressive. The study of the contemporary religions of the Old Testament times is a most helpful feature of this scholarly contribution to biblical learning.

The Vocation of the Church. By J. H. LECKIE (Doran, \$1.50). Doctor Leckie takes issue with the mystical idea of "the Invisible Church," and prefers to regard the church as the community of believers, with all its mingling of the evil and the good. In the first part he traces its historical development as an institution, through the periods of outward unity, division and reconciliation. The second part is constructive. It takes up the threefold function of the church as prophet, priest and servant of the Kingdom. Three chapters are devoted to the work of the prophet, with a healthy emphasis on preaching, the Scriptures and theology. This clear and compact study should help members and ministers of the church to a better evaluation.

Great Preachers as Seen by a Journalist. By WILLIAM G. SHEPHERD (Revell, \$1.50). These informal interviews with eleven preachers who have the ear of America offer interesting side-lights on the pulpit life

and work of our country. As an expert reporter, Mr. Shepherd touches the high spots in the careers of these men. His choice of these representative preachers was dictated by a desire to find out the extent of the influence of the American pulpit, and his conclusions are favorable.

In Quest of Reality. By JAMES REID (Doran, \$1.75). These lectures on preaching go to the root of the matter and offer pertinent counsel with penetrating insight. The points are made with clearness and force. The thesis is well maintained that the marrow and substance of real preaching is to change the mind and outlook of people till they begin to think with the mind of Christ. This book gives the preacher a sense of chastened wonder, and encourages him to realize the majesty and magnitude of his calling. How well the author has practiced his theories may be seen from his volume of sermons, *The Victory of God*, recently reviewed in these pages.

God in History. By JAMES STRAHAN (Pilgrim Press, \$2.25). If theology is the reasoned doctrine of God and the Old Testament is the unfolding record of God's activity in a variety of circumstances, then a study of the shining tracks of God in the Old Testament, in the light of the more perfect revelation in the New Testament, should certainly help a deepening of the God-consciousness in modern life. How this might be done is well indicated in this volume, which expounds the virtues of character experienced by those who found and followed God in a former day.

Myths and Legends of India. By J. M. MACFIE (Scribners, \$2.75). More can be learned of Buddhism from the *Jātaka* or Birth Stories of Gautama than from the more philosophical writings of the *Pitakas*. Likewise, the distinctive nature of Hinduism is not to be found in the *Vedas* and *Upanishads* but in the legends and parables of the *Purānas* and the two great Indian epics—the *Rāmāyana* and the *Mahābhārata*. Mr. Macfie has rendered a good service to the general reader and to the student of comparative religion in making this selection from the vast literature of India and presenting it in the form of stories. They are wonderfully interesting as transcripts from Oriental life.

The Secret of the East. By OLIVER HUCKEL (Crowell, \$3.50, net). Never did the West need to fully understand the East as to-day, when the Pacific has become the world center. This is more than a book of travels; it is a revelation of the inner Oriental life. Religion means more there than politics or social science. This book includes three lectures of Doctor Huckel given on shipboard during his journey: The Lure of the Sea, and The Glory That was Greece. To these are added three other lectures: Hawaii and Its Problems of the East, Japan of To-day and To-morrow, and Mohammed as a Prophet of the East. Other subjects are How Buddha Lost India, and The Higher Buddhism of China

and Japan. Surely the sunrise and the sunset must come into fellowship. This work will help.

Measurements and Standards in Education. By WILLIAM S. ATHEARN and others (Doran, \$5, net). This is a second volume of that important survey made of Religious Education in Indiana. It will be the best possible guide for all who undertake similar work in their community. Rich in charts, illustrations, etc., it is a quite necessary book of reference in religious pedagogy.

The Christian Belief in Immortality. By JAMES H. SNOWDEN (Macmillan, \$1.25). No department of theology has a larger bibliography than eschatology, and that has been greatly increasing recently. This book by Doctor Snowden is more than a mere echo of former literature. Modern views of the universe make new statements absolutely necessary. Faith in the eternal future is a noble adventure both of heart and mind. Reason, science and revelation all are made the basis of this splendid probability and to these is added the pragmatic test. "Tried by the pragmatic test, whether applied by the psychologist, scientist, prophet and poet, or by Christian believer or by unbeliever, our faith in immortality stands confirmed and justified. It nourishes and sustains our highest life and without its vision such life would wither and perish" (p. 166). No one small book contains more material on this problem.

With Mercy and Judgment. By ALEXANDER WHYTE (Doran, \$2 net). These twenty-two sermons well represent the pulpit work of a great Scotch divine. Perhaps no modern preacher has so perfectly joined mental power, scholarship, spiritual insight and practical worth. Surely he does disclose both the justice and the mercy of God. Wealth of imagination and emotion meet with noble doctrinal statement and practical piety in these addresses. Among the best are some fine Communion messages.

The Challenge of Life. By L. P. JACKS (Doran, \$1.25, net). These three Hibbert Lectures of 1924 by the well-known principal of Mansfield College, Oxford, and editor of the Hibbert Journal, were also delivered at Harvard University and other places in America. Here are the topics: The Challenge to the Individual, The Challenge to Society, The Challenge to Labor. That last lecture, discussing the ethics of workmanship, is worth the price of the entire volume. He shows that "the chief product of the potter's wheel is the potter himself."

Must We Part with God? By ERNEST W. CHAMPNESS (Macmillan, \$1). This book is a fragment of spiritual autobiography. The author passed out of the mental whirlpool of the modern world caused by speculation, revolution, criticism, scientific progress, and the new psychology. He discovered that human personality has aspects such as aspiration, mental curiosity, and—man himself. So Agnosticism is inadequate and by the clue of Law one finds the Creative Spirit, the creator of values as well

as law. And then arrives full Theism with its Enfolding Spirit. So "Man must not part with God; for to part with God is to deny the Reality which is the source of our aspirations and the goal of our activities."

The Church and the Sacraments. By W. M. CLOW (Doran, \$2, net). Some such clear study of the sacraments of the church is much needed to-day; for both preachers and people are seriously neglecting this highest form of public worship. He discusses intelligently the sacramental principle and refutes fully the Roman doctrines on this subject. Baptism is concisely dealt with as to both meaning and mode; and that supreme spiritual symbol, the Lord's Supper, is treated both historically and practically. There is little lacking; we behold in the Supper a precious memory of the past, a loving fellowship in the present and a holy hope for the future.

Life's Highest Loyalty. By JAMES M. CAMPBELL (Abingdon Press, \$1). The highest loyalty of life is loyalty to Him that is the Highest, Jesus Christ. And this loyalty is due to him primarily as a Person, and resultantly as leader, teacher, Saviour, Lord and King. And this involves loyalty to that holy fellowship he established, his church. This book is both educational and evangelistic. It centers in that mystical union which makes mankind partners both of Christ and his Cross.

In Pulpit and Parish. Yale Lectures on Preaching, 1883-4. By NATHANIEL J. BURTON (Macmillan, \$1.75). Here in a compact volume are reprinted twenty lectures which perhaps as much as any have inspired the preachers and pastors of the past forty years. It is one of the immortal books of the sort, with a strong background of brain, brilliancy of style, richness of humor and broad common sense. The making of sermons, the conduct of worship, the spirit of the ministry and many other topics are treated with unrivalled genius. It deserves reprinting and should continue in the hands of preachers until the end of time. Burton was a real man and a genuine Christian. His tremendous personality lives in every line of these lectures.

Everyman's Life of Jesus. By JAMES MOFFATT (Doran, \$1.50). This is a Life of Christ, told in the words of the Four Gospels, with illuminating introductions. A great scholar has constructed a biography of Jesus, based on his actual words and deeds. It is the sort of life which every man should read and know—one which by the use of first-hand material brings the personality of our Lord face to face with the reader.

The Man of Sorrows. By ALBERT T. W. STEINHAUSER (Macmillan, \$2.25). *The Vigil at the Cross.* By FRANK J. GOODWIN (Macmillan, \$1). Two volumes for Lenten devotion. The first made up of expositions of the Passion portions of Scripture, with meditations based on religious traditions, followed by prayers and poems, some of which are entirely new in English, and with a closing benediction. The second volume is a

most helpful guide to personal devotion, an order of worship for the Three Hours' Service of Good Friday, following the Seven Words of the Cross. Both make this holy season a powerful appeal for penitence and reverence.

FLASHLIGHTS ON CURRENT LITERATURE

(The more important of these works may possibly be reviewed at greater length hereafter.)

The World and Its Meaning. By G. T. W. PATRICK (Houghton Mifflin Company, \$3.50). A most fascinating introduction to philosophy—to be reviewed in next number.

Immanuel Kant, 1724-1794 (Yale University Press, \$2). Eight fine addresses delivered at Jacob Sleeper Hall, Boston, on the 200th anniversary of Kant's birth.

The Imprisoned Splendor. By J. H. CHAMBERS MACAULEY (Doran, \$2, net). A study of human values, deserving fuller notice.

Christian Missions and Oriental Civilizations. A Study in Culture Contact. By MAURICE T. PRICE (Shanghai, China). A scientific study of missions, revealing the social psychology of Oriental peoples.

Some Open Ways to God. By WALTER RUSSELL BOWIE (Scribners, \$1.50). An able exposition of Christianity by a man of modern mind but a constructive method.

Origin and Evolution of Religion. By ALBERT CHURCHWARD (Dutton, \$15). A queer book at a big price. It must be noticed hereafter.

Faith of Our Fathers. By DOROTHY WALWORTH CARMEN (Harpers, \$2). A clever indictment of worldliness in Methodism. The author must have lived on the wrong side of Main Street.

Religious Education Through Story Telling. By KATHERINE D. CATHER (Abingdon Press, \$1). The story is the very best basis of education. Jesus used it. Here are admirably developed both the structure and the technique of story telling.

A Year of Primary Programs. By LUCY STOCK CHAPIN (Abingdon Press, \$2). More than programs—fine specimens of handwork patterns, stories, and songs. A lovely book.

The Son of a Savage. By R. C. NICHOLSON (Abingdon Press, 15 cents). This noble story of Daniel Bula, formerly issued in a forty-eight page booklet, is here greatly enlarged.

The Adult Worker and Work. By WADE CRAWFORD BARCLAY and LYNDON BURKE PHIFER (The Methodist Book Concern, \$1, net). The Adult Bible Class is a great educational awakening of the church. Here is its best handbook.

Kindergarten Course. For the Daily Vacation Bible School. By

MILDRED O. MOODY (Abingdon Press, 85 cents). An excellent Teacher's Guide for this new and important work.

The Men Whom Jesus Made. By W. MACKINTOSH MACKAY (Doran, \$1.60). Very excellent studies of the characters of the twelve apostles.

The Modern Evangelistic Address. Edited by D. P. THOMSON. *Winning the Children for Christ.* Edited by same (Doran, \$1.75 each). Quite significant handbooks for the evangelism of to-day. Material furnished by well-known religious leaders of different types.

Manual de Miembros de la Iglesia Metodista Episcopal (Casa de Publicaciones Metodista Episcopal, 25 cents). A Spanish-American textbook for training Methodists—rich in doctrine, religion and church history.

Bible Quotation Puzzles. By J. GILCHRIST LAWSON (W. P. Blessing Company, \$1, net). Not a cross-word puzzle book, but a somewhat glorified type of the old numerical enigma.

A READING COURSE

The Four Gospels. A Study of Origins. By BURNET HILLMAN STREETER, D.D. New York: The Macmillan Company. Price, \$3.50.

THE scholar is still the indispensable influence in religious progress. Few realize that Erasmus with his edition of the Greek Testament had much to do with the Protestant Reformation. His work of minute research and detailed scholarship made this edition of the New Testament "the fountain and source from which flowed the new translations into the vernaculars, which like rivers irrigated the dry lands of the mediæval church and made them blossom into a more enlightened and lovely form of religion" (p. 183). This quotation is from the chapter on "The New Testament" in Preserved Smith's *Erasmus, A Study of His Life, Ideals and Place in History* (Harpers), one of the finest interpretations of the career of a man whose life has a definite message for our own day.

No one can study the history of the Church since the Reformation and fail to note that revivals of religion have followed the renewed study of the Greek Testament. Methodist preachers would do well to recall the Holy Club of Oxford. Great preachers such as Alexander Maclaren and J. H. Jowett received their power from the study of the New Testament in the original. To be sure, there are many English translations such as Weymouth's, Moffatt's and Goodspeed's and the American Revision, but they are poor substitutes for the Greek Testament, which takes us to the fountain head and imparts to us the thrill of the Christian movement.

The papyri throw wonderful light on the early church. J. H. Moulton did much to set these fragments in the right context of New Testament study. In his little book, *From Egyptian Rubbish Heaps*, he conclusively showed what great preaching material is to be found in these scraps. George Milligan furnishes further illustrations in his book, *Here and There Among the Papyri*. Both these scholars began in 1914 *The Vocab-*

ulary of the Greek Testament (Doran). Part V has just appeared. What a revealing study it contains of such pregnant words as μαρτυρέω and ὁμολογέω and their derivatives, μετὰ, μή, μυστήριον, ζῆλος, ὁ, οἶδα, δοξα, ὁράω, ὅτι, ὅθεν and many others. It is incredible that a preacher should assume to expound the New Testament on the basis of translations. Any who think this could be done thoroughly well should read *The Minister and His Greek New Testament*, by Professor A. T. Robertson. They will be quickened to take up their dust-covered Greek Testaments with renewed devotion to find that new light awaits their diligent study.

Our resources have been greatly increased in the last twenty-five years. Our knowledge of the circumstances under which the New Testament writings were produced enables us vividly to visualize the wonderful progress of the first century church. This is a decided advantage for a more adequate appreciation of the whole-hearted enthusiasm of those who found in Jesus Christ an unsurpassed satisfaction as their living Redeemer and eternal Lord. In his new edition of *The Fact of Christ*, first published twenty-five years ago, Dr. P. Carnegie Simpson stated that when New Testament criticism has completed its examination of the documents, "there is and there remains indefeasibly what we have the perfect right to call the real cause because the absolutely uninventable fact of Christ—a fact real and uninventable alike in the region of history and in that of experience."

Criticism has truly unveiled the glory of Christ. The scholarly study of manuscripts numbering over two thousand, and varying in quality and merit, and the history of their transmission unfolds a most romantic story challenging in interest and importance every other literary study. During the years many have labored in the different branches of text criticism, source analysis, the cultural background of the early church, and the psychology of mysticism. These independent investigations now need to be coordinated with special reference to the origin of the Gospels, that these might be seen "in their true relation in a single organic process of historical evolution."

No one is better qualified for this task than Canon Streeter. He is well and favorably known as the editor of *Foundations, Concerning Prayer, Immortality, The Spirit*, to which he contributed some of the best articles on the history, theology and psychology of religious experience. His ability as a New Testament scholar was shown in six essays in *Studies in the Synoptic Problem*, edited by Professor Sanday. But his volume on *The Four Gospels* is his most ambitious work and the fruit of the ripest scholarship. It is really the last word on the subject, distinguished by a rare mastery of all related themes, and by insight and intuition, without the ingenuity which has marred the work of some scholars who have indulged in the luxury of "fancy solutions." He keeps to the paths of stern historical method and only once with an apology does he "wander freely in the pasture land of speculation" (p. 467ff.).

We need not agree with all Doctor Streeter's conclusions to praise this volume in unmeasured terms, but on careful consideration we shall be led to accept most of his conclusions and to hold the others in sus-

pense until more fully verified. "The text of the New Testament is a subject on which many theories have been spun" (102). It is refreshing to note how he abandons former assumptions which were recognized to be fundamentally false in view of fuller research (244).

He rightfully observes that many errors have prevailed because "the Synoptic Problem has been studied merely as a problem of literary criticism apart from a consideration of the historical conditions under which the Gospels were produced" (229). Some students have also ignored the preponderating influence of the great churches of Jerusalem, Caesarea, Antioch, and Rome in determining the thought and literature of primitive Christianity. The chapter on "The Selected Four" admirably reviews the conditions of the early church confronted by the incipient dangers of gnosticism, which led to the collection of writings called the New Testament. The four gospels were written in and for different churches. The accepted tradition assigns Mark to Rome, Luke to Greece, Matthew to Antioch, John to Ephesus. Concerning the mutual relations of our gospels, note the four items of evidence from Ignatius, Marcion, Papias and Eusebius (16ff.).

Textual criticism aims to get back behind the diverse local texts to a single text, namely, to that which the authors originally wrote (39). Such a knowledge strengthens the value of the gospels as historical authorities for the life of Christ. The analysis which this involves is no doubt tedious, but no less so are the investigations of geology and other sciences which aim to reconstruct the history of the past. We can, however, escape "the dust of multifarious detail" if we approach the subject in the spirit of scientific inquiry, which in this case also senses spiritual values.

Part I, on "The Manuscript Tradition," covers a wide range of topics relating to local and standard texts. Note the three canons of criticism stated on pages 44, 50, 64. Doctor Streeter recognizes five families of texts connected with the sees of Alexandria, Caesarea, Antioch, Rome, and Carthage. The chapter on "The Revised Versions of Antiquity" bears testimony to the work of the Christian scholars of Alexandria, among whom were the martyrs Lucian and Hesychius, and Origen, who was exiled. The chapter on "Interpolation and Assimilation" exposes the fallacy of the current maxim that the shorter of two readings is probably the original, for, as a matter of fact, the error to which scribes were most prone was not interpolation but accidental omission (131).

Part II, on "The Synoptic Problem," is doubtless of more interest to the general student. The priority of Mark is established beyond a peradventure, and it is shown that the theory of an earlier edition of Mark called Ur-Marcus is untenable (157-181). Matthew used Mark as a framework and Luke used Mark as a supplementary source. There is also an overlapping of Mark and Q or the Logia, although they represent two independent traditions. The chapter on "Proto-Luke" works out with much originality the theory that Luke showed a preference for a non-Markan source which was a combination of Q and what Doctor Streeter calls L, containing material peculiar to Luke's Gospel. This

combination was the first draft made by Luke while in Palestine, and which he later expanded into the gospel that bears his name. The atmosphere of extraordinary tenderness felt in this gospel also appears in Acts, which was written by Luke to represent Christ as the Saviour of the world. A later chapter on "Luke and Acts" furnishes further arguments. Note the suggestion that Luke wrote these two books "to present the case for Christianity to certain members of the Roman aristocracy," because Matthew and Mark did not have an adequate appeal to this class on the grounds of literary style and treatment of the material (535ff.). Is it not true even to-day that one mode of appeal is insufficient and that the preacher should study his audience as well as his subject? Doctor Streeter rejects the two-document hypothesis that based Matthew and Luke on Mark and prefers a four-document hypothesis. Note his reasons how this explains a wider range of phenomena (268ff.). Owing to the limits of space mention can only be made of the chapters on "The Reconstruction of Q," "The Minor Agreements of Matthew and Luke Against Mark," "The Lost End of Mark."

Part III, on "The Fourth Gospel and Its Sources," is specially rich, particularly the chapter on "John, Mystic and Prophet." This gospel is neither history nor biography as such but a devotional meditation upon the life of Christ. It arose in the environment of mystical prophecy (367). It was a systematic summary of Christian teaching, written by a "Christo-centric mystic," as Paul himself was, and by an artist with the creative imagination, who had a profound experience of the reality of Jesus Christ. His gospel guarded the humanity no less than the divinity of Christ against gnosticism from without and within the church (386). It is, moreover, historically accurate. Note what is said of John's chronology and how at important points he supplements and even corrects the Synoptic story (392, 417ff.). Doctor Streeter, however, is not in sympathy with partition theories of this gospel which have insufficiently considered "the psychology of authorship" (379). We follow him hesitatingly in the chapter on "The Problem of Authorship." The tradition that John the apostle was martyred before 70 A. D. and that probably another John, a close disciple of his, was the author of the Fourth Gospel, has yet to be sustained, in spite of what Canon Charles argues in his commentary on *The Revelat'm of Saint John* (Vol. I, xlv ff.), and what Canon Streeter writes (433ff.).

The chapter on "An Old Man's Farewell" is described as "A Reverie on John 21." It is an excellent estimate of some of the superb qualities of the Fourth Gospel. It is worth stating that this gospel was at first rejected by the conservatives, who held the synoptic tradition, especially as to the apocalyptic outlook (507ff.). Its spiritual interpretation of the prophecies about the Second Coming was resented as an innovation. This hope had failed up to the time when the gospel was written. The younger generation of the more thoughtful gave themselves to hair-splitting disputations, obsessed by the idea that intellectual clarity was more important than spiritual virility. What Paul did at an earlier day even though his liberalism was misunderstood (549f.), John carried out more fully

at a time of transition. Both of them emphasized the spiritual Return of Christ, which was virtually ignored by some of the earlier leaders because they had misunderstood the genuine teaching of Christ (cf. John 21. 23). What a lesson for our own day! How fatal to divide the church into competing camps because of a failure to recognize the steady growth in spiritual comprehension according to the promise: "I have yet many things to say unto you, but ye cannot bear them now. Howbeit when he, the Spirit of truth, is come, he shall guide you into all the truth" (John 16. 12f.).

There is much more to be noticed in this book. But we had better stop with this conciliatory note and rejoice in the treasures of Christian scholarship, which so wonderfully enrich our understanding of the sacred oracles and greatly stimulate our preaching of the Eternal Gospel.

Side Reading

Problems of the New Testament To-day. By R. H. MALDEN (Oxford University Press, \$2.25). Specially valuable for the present study are the chapters on "The Acts of the Apostles," "The Synoptic Gospels," and "The Fourth Gospel."

Introduction to the Textual Criticism of the New Testament. By A. T. Robertson (Doran, \$2.50). The author of the monumental *Grammar of the Greek New Testament* here furnishes an admirable survey as he opens up and develops such subjects as ancient writing, Greek manuscripts, the versions, quotations from the Fathers, evidence from single and related documents. A fine testimony to what scholarship has done for the New Testament.

For further information about books on subjects of interest to preachers, address this department, *Reading Course*, care of the METHODIST REVIEW, 150 Fifth Avenue, New York City.

OSCAR L. JOSEPH.

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